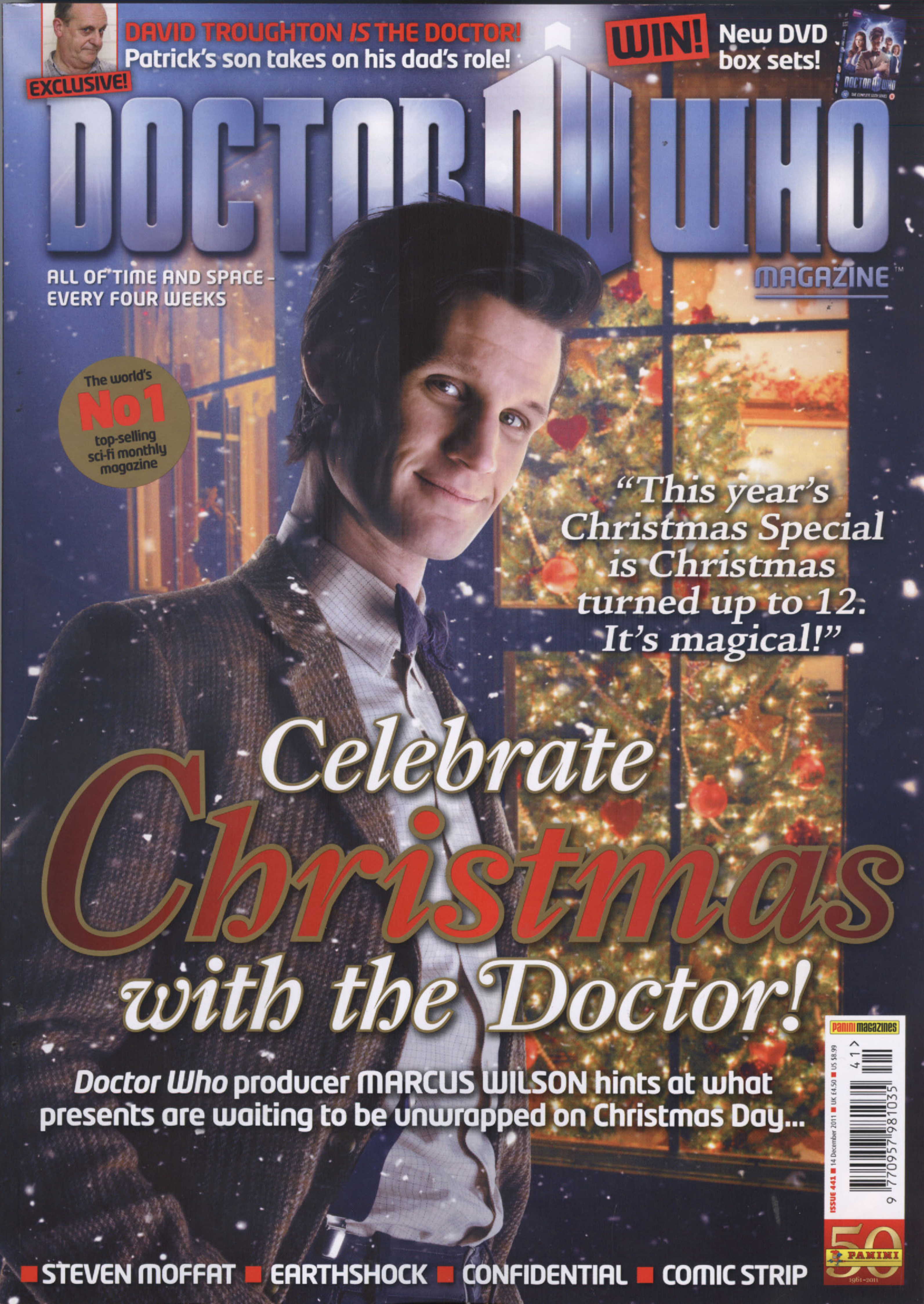


EXCLUSIVE!

DAVID TROUGHTON *IS* THE DOCTOR!
Patrick's son takes on his dad's role!

WIN! New DVD box sets!

DOCTOR WHO MAGAZINE™

ALL OF TIME AND SPACE –
EVERY FOUR WEEKS

The world's **No 1** top-selling sci-fi monthly magazine

"This year's Christmas Special is Christmas turned up to 12. It's magical!"

Celebrate Christmas with the Doctor!

Doctor Who **producer MARCUS WILSON hints at what presents are waiting to be unwrapped on Christmas Day...**

STEVEN MOFFAT ■ EARTHSHOCK ■ CONFIDENTIAL ■ COMIC STRIP

panini magazines
ISSUE 441 ■ 14 December 2011 ■ UK £4.50 ■ US $8.99
PANINI 50 1961–2011

AudioGO

DOCTOR WHO
SERPENT CREST

It's all happening at Nest Cottage with five thrilling brand new adventures, starring TOM BAKER as the Fourth Doctor with a cast including Susan Jameson, Michael Jayston, Terrence Hardiman, Sophie Ward, Andrew Sachs, Nerys Hughes, Richard Franklin – and David Troughton as the *other* Doctor!

STARRING TOM BAKER
DOCTOR WHO
TSAR WARS
THE BROKEN CROWN
ALADDIN TIME
THE HEXFORD INVASION
SURVIVORS IN SPACE
PAUL MAGRS
SERPENT CREST
EXCLUSIVE AUDIO ADVENTURE

HORNETS' NEST

Previous series HORNETS' NEST and DEMON QUEST now available as box sets!

DEMON QUEST

SAVE 25% OFF ALL THESE TITLES

simply quote 'WHONOV' at checkout

Offer ends 31 December 2011

The home of BBC Audiobooks

BBC

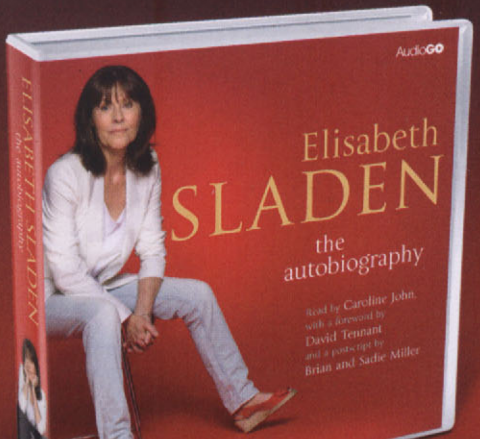
THE Sarah Jane ADVENTURES

The Sarah Jane Adventures Collection

To complement the latest TV series,
two brand new audio exclusive adventures
read by Daniel Anthony and Anjli Mohindra,
plus a complete box set of all 10 original
adventures, eight of them read by Elisabeth Sladen

The Sarah Jane Adventures
Children of Steel
Judgement Day
Written by Scott Gray

The memoir of a much-loved actress,
read by Caroline John with
David Tennant and Brian Miller


AudioGO
Elisabeth
SLADEN
the
autobiography
Read by Caroline John,
with a foreword by
David Tennant
and a postscript by
Brian and Sadie Miller

DOCTOR WHO

Complete and unabridged readings of BBC Books featuring the Eleventh Doctor, Amy and Rory, read by Clare Corbett, Michael Maloney and Arthur Darvill

Doctor Who
Touched By An Angel
Jonathan Morris
Doctor Who
Dead of Winter
James Goss
Doctor Who
The Silent Stars Go By
Dan Abnett
Doctor Who
Hunter's Moon
Paul Finch

Doctor Who
Dead Of Winter

Doctor Who
Touched By An Angel

Doctor Who
Hunter's Moon

Doctor Who
Silent Stars Go By

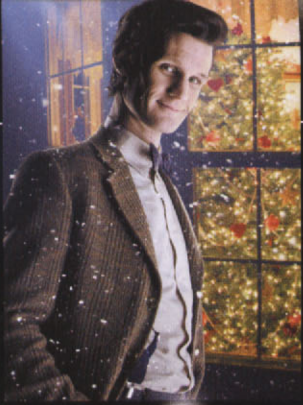
Order now from **www.audiogo.co.uk/doctor-who**

Terms and Conditions: This offer is as stated and all purchases remain subject to our terms and conditions at www.audiogo.co.uk. The offer entitles the bearer to 25% off their next purchase of the CDs or downloads illustrated above at www.audiogo.co.uk. The voucher code cannot be used in conjunction with any other offer and is valid on a single transaction. The offer cannot be used retrospectively, ie on previous or existing orders. There is no cash alternative and the offer is not transferable or assignable. Offer applies to online orders only. This does not affect your statutory rights. The promoter reserves the right to amend or discontinue this offer at any time. Voucher code must be used on or before 31/12/11. The decision of the promoter regarding any aspect of the offer is final and binding and no correspondence will be entered into. The promoter of the voucher code is AudioGO limited, St James House, Lower Bristol Road, Bath, BA2 3BH

PULL TO OPEN

18

"I think we're a little bit moodier – we've pushed the lighting and the camerawork a little bit in that direction..."



DOCTOR WHO MAGAZINE

Editor Tom Spilsbury
Assistant Editor Peter Ware
Art Editor Richard Atkinson
Editorial Assistant
John Ainsworth

Managing Director Mike Riddell
Managing Editor Alan O'Keefe
Head of Production Mark Irvine
Production Assistant Jez Meteyard
Circulation and Trade Marketing Controller Rebecca Smith
Head of Marketing Jess Tadmor
Marketing Executive Jess Doran

Thanks this issue to:
Matthew Andrews, Natalie Barnes, Trevor Baxter, Christopher Benjamin, Ken Bentley, Lee Binding, Nicholas Briggs, Kate Bush, Michael Cregan, Russell T Davies, John Dorney, Barnaby Edwards, Gary Gillatt, Murray Gold, Ian Grutchfield, Simon Guerrier, Daniel Hall, Scott Handcock, Derek Handley, Marcus Hearn, Clayton Hickman, Will Howells, Steve Hughes, Chris Johnson, Emma Jonathan, Paul Lang, Jamie Lenman, Paul Magrs, Stuart Manning, Steven Moffat, Kerry Parker, Nicholas Pegg, Andrew Pixley, Emma Price, Justin Richards, David Richardson, Gareth Roberts, Zoe Rushton, Edward Russell, Gary Russell, Nick Salmond, Jim Sangster, Gillane Seaborne, Richard Senior, Caroline Skinner, Matt Smith, Paul Spragg, Michael Stevens, Ed Stradling, Alex Thompson, David Troughton, Piers Wenger, Beth Willis, Marcus Wilson, the staff and pupils of Oakley Junior School, Premier PR, BBC Worldwide and bbc.co.uk

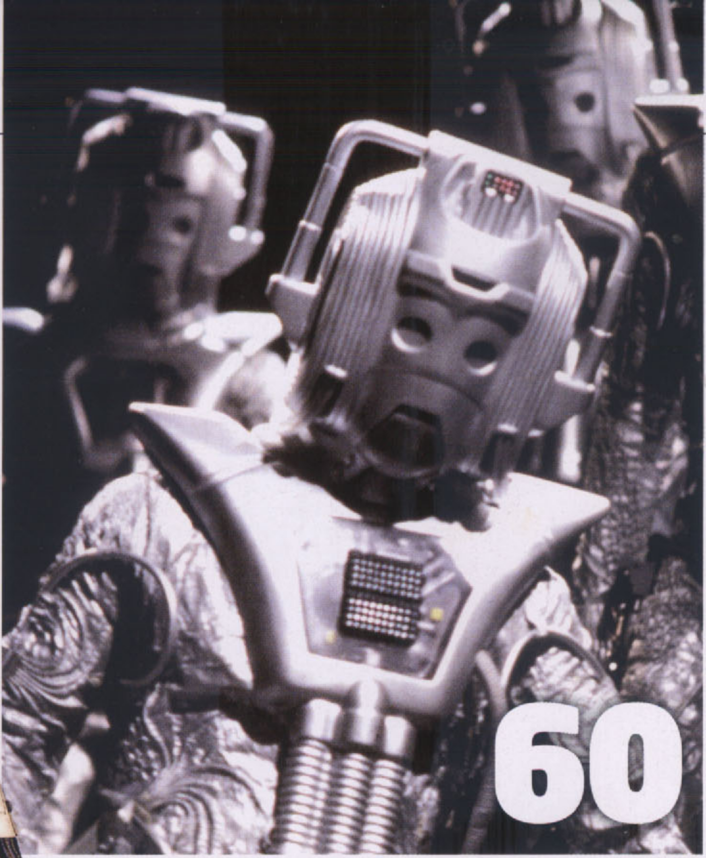
Like our page at: www.facebook.com/doctorwhomagazine

Follow us at:
www.twitter.com/dwmtweets

Advertising
Madison Bell
Telephone 0207 089 0835
Email damien.tidd@madisonbell.com

Subscriptions See page 80

Doctor Who Magazine™ Issue 441 Published November 2011 by Panini UK Ltd. Office of publication: Panini UK Ltd, Brockbourne House, 77 Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS. Published every four weeks. All *Doctor Who* material is © BBCtv 2011. *Doctor Who* logo ™ & © BBC 2009. Daleks © Terry Nation. All other material is © Panini UK Ltd unless otherwise indicated. No similarity between any of the fictional names, characters persons and/or institutions herein with those of any living or dead persons or institutions is intended and any such similarity is purely coincidental. Nothing may be reproduced by any means in whole or part without the written permission of the publishers. This periodical may not be sold, except by authorised dealers, and is sold subject to the condition that it shall not be sold or distributed with any part of its cover or markings removed, nor in a mutilated condition. All letters sent to this magazine will be considered for publication, but the publishers cannot be held responsible for unsolicited manuscripts, photographs or artwork. Writers' Guidelines are available by sending an SAE to the editorial address. If anyone's got a copy of *The Ballad of Cefn and Sheila*, featuring footage of Jeremy Bentham and Andrew Pixley dancing around in wigs, please send it to us at the usual address. We've heard it's amazing. Newstrade distribution: Marketforce (UK) Ltd 020 3148 3333. ISSN 0957-9818



INTERVIEWS

18 MARCUS WILSON
24 STEVE HUGHES

FEATURES

30 SERPENT CREST
36 CONFIDENTIAL
40 2010 POLL RESULTS
60 THE FACT OF FICTION *Earthshock*

REGULARS

6 PRODUCTION NOTES
7 GALLIFREY GUARDIAN
10 BEYOND THE TARDIS
11 PUBLIC IMAGE
14 GALAXY FORUM
34 COUNTDOWN TO 50! Series Twelve (1974/75)
42 THE TIME TEAM Episode 709: *The Parting of the Ways*
45 COMIC STRIP *The Child of Time* Part 4
58 A BATTLE OF WITS
68 THE DWM REVIEW
79 COMPETITIONS
81 CROSSWORD
82 WOTCHA!

LETTER FROM THE EDITOR

Happy birthday *Doctor Who*! Yes, now we're into November, we can officially say that *Doctor Who* is 48 years old, as we edge ever closer to the 50th anniversary celebrations of 2013.

On the subject of anniversaries, I'm writing this on Wednesday 2 November, the 30th anniversary of one of the most significant things ever to happen in *Doctor Who*'s long history: *The Five Faces of Doctor Who* on BBC2.

For the benefit of those too young to remember that glorious winter of 1981, *The Five Faces of Doctor Who* was a series of repeats, showcasing five classic adventures, running on Monday to Thursday evenings. In the days before videos and DVDs, this was manna from heaven for fans, who'd never expected to watch the old stories ever again.

The season kicked off with the very first *Doctor Who* story, *100,000 BC*, starring William Hartnell. As a young fan who'd only ever seen Tom Baker as the Doctor (plus 12 seconds of Peter Davison at the end of Tom's swansong *Logopolis*), this was a revelation!

This was followed by Patrick Troughton's *The Krotons* (the earliest *Doctor Who* memory of **DWM** art editor Richard Atkinson, don't ya know), and continued with Jon Pertwee's *Carnival of Monsters* and the tenth anniversary knees-up *The Three Doctors*, before wrapping up with a rerun of *Logopolis*, in order that Davison – still yet to make his full début – could be represented.

I know for a fact that it was this season of repeats that turned many young children into full-blown *Doctor Who* fans, and it seems appropriate, as we approach 2013, to wonder if a similar season of repeats could be shown on the BBC. All the Doctors' best stories! Brilliant! Today's kids would love it!

So with this in mind, we at **DWM** have come up with a wish-list of stories we'd like to see repeated in 2013, as part of a hypothetical *Eleven Faces of Doctor Who* repeat season. The only rules we set for ourselves were that the stories had to a) exist in the BBC archives; b) have a running time of 90-ish minutes; and c) be a good, representative example of each Doctor's era. Here's the list that Peter, Richard and I decided on:

100,000 BC, *The Tomb of the Cybermen*, *Day of the Daleks*, *Terror of the Zygons*, *Earthshock*, *The Five Doctors*, *The Mark of the Rani*, *Remembrance of the Daleks*, the TV Movie, *The Empty Child/The Doctor Dances*, *Army of Ghosts/Doomsday* and *The Time of Angels/Flesh and Stone*.

A season of poll-winners, for sure! So why not email *Galaxy Forum* with your own suggestions, or – if you're old enough! – your memories of the *Five Faces* season. Why not? After all, that's how a lot of us started...

Tom

PRODUCTION NOTES...

Steven Moffat - *Doctor Who*'s commander-in-chief! - writes exclusively for DWM...

This issue Steven discovers his inner Santa, with the help of New York, snow and... er, Spider-Man.

Production Notes. Hmm. There may be a problem here. Can't quite put my finger on it, I'll get back to you. In the meantime, I've been to New York! And I saw snow and *Spiderman The Musical*, and I'm sure that's going to be relevant in a moment, but for now I just remembered what the problem is with this month's column!

We're not actually *in* production. You see? Notes, but no actual production to be noting about. Don't panic, we'll be back any second, and I'm about to explain what this little gap is all about, but right now, for me personally, this is the first time since I walked down to a Welsh beach and saw Matt and Karen in action as the Doctor and Amy on Day One, Scene One (*The Time of Angels*, fact fans) that I've not be in production somewhere, on something. Yeah, okay, some of that time was on *Sherlock*, about which you care not a jot, but still – no rushes, no calls from the set, just me and this room, and a lot of thinking and typing.

Well – and the *Doctor Who* Christmas Special, of course. Soon you'll know the title, and a bit more will become clear, but for now, we've just seen Farren Blackburn's brilliant second cut. Oh, it's always funny on the Christmas Special. I love Christmas, but it belongs in the cold and dark, with the heaving shops, and the bright lights, and the steamy breath – and yet we're always making it in the height of summer, and sometimes it's so hard to hit that very particular, very special festive mood.

But two days ago, I was sitting in a New York Diner, and something amazing happened: out of nowhere, it snowed. I mean, *really* snowed – a proper, whirling blizzard, cramming the windows and jamming the traffic. Everywhere shoppers were being spun by their umbrellas, and children were dancing, and everybody was just so amazed, because this *never* happens. Not in New York in October, not for 57 years (as I later found out, from a cabbie). Now normally, I'd have ordered 20 more coffees and stayed in the warm till springtime, but I was accompanied by my two excitable children and my very determined wife, and there was – apparently – shopping to be done.

So out we went. And later, back at the hotel, with slush in my socks, and frostbitten fingers the size of bananas, I downloaded the new version of the Special and finally got my head around Christmas. Hand on my heart, I think we've got a treat for you this year. Matt Smith madder than ever, Claire Skinner ready to break your heart, and that trio of comedy gods, Alexander Armstrong, Bill Bailey and Arabella Weir bringing the funny and to top it all... well, I'm not telling you, wait and see.

But seeing as we're here, and I'm feeling nostalgic, let's resurrect an old tradition. This episode contains the words 'looms', 'panthers' and 'wish', and the line "Watch and learn, kid," followed by a loud crash. And frankly, if you can't figure out who says that line and does the crashing, you're watching the wrong show.

It was funny though, that I could suddenly see it all so clearly, just because I was *cold*. Everything's seasonal – even television – and that leads me to a confession: *Doctor Who* in the summer? All that running down tunnels, with torches, and the sunlight streaming through your windows and bleaching out the screen? All those barbecues, and children playing outside, while on the telly there are green monsters seething in their CGI-enhanced lairs? It's just not right, is it? Be honest. For me, as a kid, when the afternoons got darker and there was a thrill of cold in the air, I knew that even though summer was over, the TARDIS was coming back! So yes, that's part of the plan, that's part of the reason for this little delay. But it's not the whole story. Oh, and by the way I lied. I didn't see *Spiderman The Musical* – I saw *Spider-Man The Musical*. Yes, you see, that dash in the middle, it's all important. Because I really loved the show (it's got a rough ride, I think, but ignore all that, it's *great!*) I tweeted about it. And I got a proper telling off from *Spider-Man* (see, getting hang of it) fans, for missing out that dash. And you know what? Quite right too! Details matter. What's the point of being fan if you can't scold ordinary people for liking things the wrong way? Which of us, at some point, *hasn't* yelled in some poor trembling fool's face, "*Doctor Who* is the name of the *show*, not the name of the hero, except for that time in *The War Machines*, and a couple of other slightly more ambiguous occasions, one of them in German, and of course the end titles up to Season 18 and then again in Christopher Eccleston's 2005 season, am I making myself perfectly clear, Gran?"

> "For me, as a kid, when the afternoons got darker and there was a thrill of cold in the air, I knew that even though summer was over, the TARDIS was coming back!"

Yes, details matter. Details like dates. What, in the end, does an anniversary matter, as many a loving spouse has had occasion to ask while bravely attempting to dodge shoes. But a big old anniversary is coming, for all of us, isn't it?

Be assured the planning has already started. Very soon now, *Doctor Who* is going to enter production for the longest sustained period we've ever attempted, and the biggest and best and maddest time ever to be a fan of this wonderful old show is rumbling towards us.

And yes, you got me. We needed a little more time to prepare for everything we've got planned. That, above all, is why we needed this little gap. Just be a tiny bit patient, and trust me, we'll make it up to you.

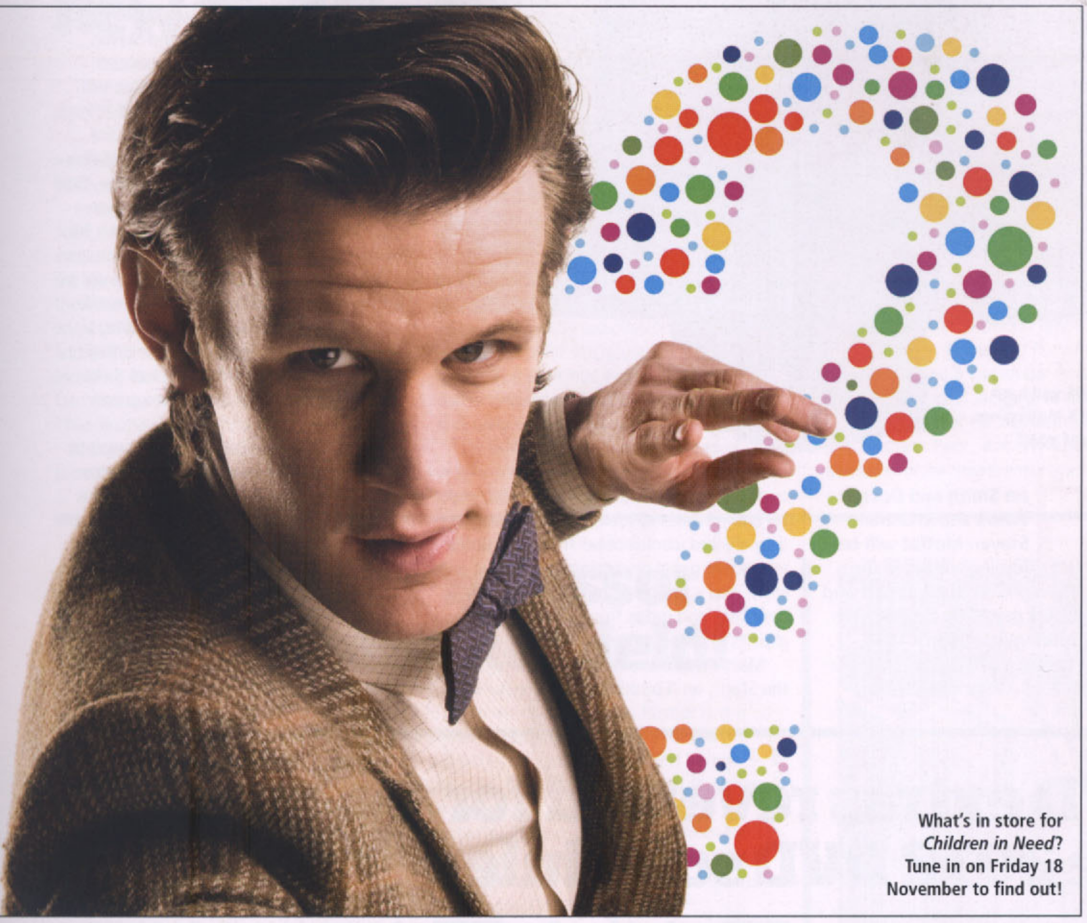
For full and comprehensive details of the spectacle to come, consult your fondest memories – in a couple of years time. DWM

SPINNING
WHIRLING
STEAMY BREATH
DRIFTING
FLURRY
OCTOBER
PLAN
DELAY
COMING SOON
SPIDER-MAN
LOVED IT
MUSICAL
NEW YORK
SPIDEY
ROUGH
RIDE
HERO
PRODUCTION
NOTES
DASH
JAMMING THE TRAFFIC
CRAMMING THE WINDOWS
DON'T FORGET THE DASH
FESTIVE MOOD
BE A TINY BIT PATIENT
WISH
LOOMS
DOCTOR VON WER
NAME OF THE SHOW
DR WHO IS ONLY THE
ANNIVERSARY
SEASONAL
DOCTOR WHO
BACK SOON
RUMBLING
TOWARDS US
SPECIAL
BIGGEST
MADDEST
TIME
WATCH AND LEARN, KID
MAKE IT UP TO YOU
BRIGHT LIGHTS
FLAKES
SNOW
COLD
STORMY
NY
HEAVING SHOPS
LATE
TRUST ME
BILL BAILEY
MATT SMITH
ALEXANDER ARMSTRONG
CHRISTMAS
ARABELLA WEIR
CLAIRE SKINNER
PANTHERS
WEB SLINGER
LITTLE GAP

Illustration: Ben Morris

ALL THE LATEST OFFICIAL NEWS FROM EVERY CORNER OF THE DOCTOR WHO UNIVERSE...

GALLIFREY GUARDIAN


What's in store for *Children in Need*? Tune in on Friday 18 November to find out!

THIS ISSUE

2012 Convention

The first *Doctor Who* convention organised by the BBC since 1983's Longleat will be held in 2012. p8 ►

DVD extras news

Full details of the bonus material on 2012's DVD releases of *The Sensorites* and the *Revisitations 3* box set are revealed. p8 ►

Up for Awards

Both *Doctor Who* and its spin-off series *The Sarah Jane Adventures* are nominated for awards p8 ►

Special previewed on Children in Need!

Children in Need, the BBC's annual charity fundraising event, takes place this year on Friday 18 November. Included as part of the evening's show on BBC One will be a special preview of the brand new *Doctor Who* Christmas Special, giving a tantalising glimpse of the Doctor's next adventure – and perhaps something more...

The Christmas Special, written by showrunner Steven Moffat and directed by Farren Blackburn, stars Matt Smith as the Doctor, with guest stars including Claire Skinner, Arabella Weir, Bill Bailey and Alexander Armstrong. The 60-minute adventure is expected to air in its traditional Christmas Day slot, which *Doctor Who* has occupied since 2005.

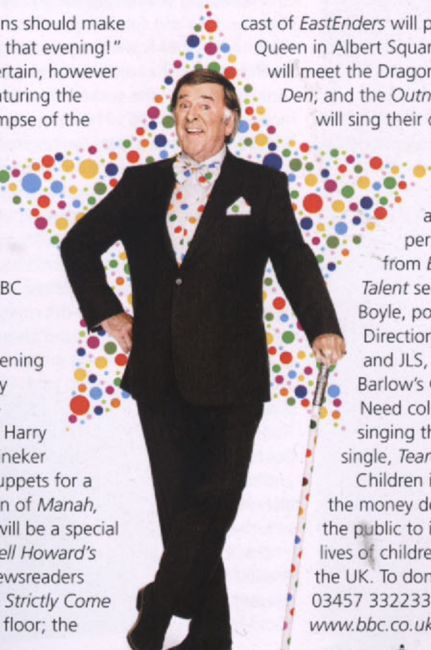
Doctor Who's brand manager, Edward Russell, tells **DWM**, "Rest assured that there will be a contribution from *Doctor Who* on 18 November. I'm trying to nail down exactly what that will be and I can't reveal much yet – but I don't think fans should make other plans for that evening!" One thing is certain, however – as well as featuring the first proper glimpse of the Christmas Special, the title of story will also be revealed.

As well as *Doctor Who*, BBC One's *Children in Need* show promises an evening of extraordinary – and unique – entertainment. Harry Hill and Gary Lineker will join the Muppets for a special rendition of *Manah, Manah*; there will be a special edition of *Russell Howard's Good News*; newsreaders will take to the *Strictly Come Dancing* dance floor; the cast of *EastEnders* will pay tribute to Queen in Albert Square; Alan Sugar will meet the Dragons of *Dragon's Den*; and the *Outnumbered* cast will sing their own version of *Hey Hey We're The Monkees*. There will also be in-studio performances from *Britain's Got Talent* sensation Susan Boyle, pop bands One Direction, Westlife, and JLS, and Gary Barlow's Children in Need collective will be singing this year's charity single, *Teardrop*.

Children in Need uses the money donated by the public to improve the lives of children all across the UK. To donate, phone 03457 332233 or visit *www.bbc.co.uk/pudsey*.

EastEnders does Queen!

Monkeying around: The *Outnumbered* cast

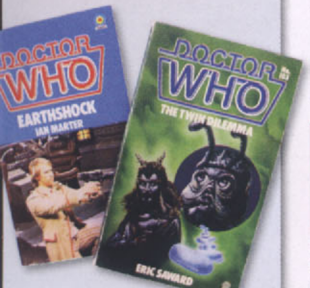


Awards nominations

■ Both *Doctor Who* and its CBBC spin-off series *The Sarah Jane Adventures* have been nominated for prestigious industry awards. *Doctor Who* was nominated for Best Television Drama Series in The Writers' Guild Awards 2011, presented on 16 November at the Tabernacle, Notting Hill.

Meanwhile, *The Sarah Jane Adventures* is up for Best Drama at the 2011 BAFTA Children's Awards. *Sarah Jane*'s head writer Phil Ford is also nominated in the Writer category. The Awards Ceremony is on 27 November at the London Hilton, Park Lane and will be presented by ex-*Totally Doctor Who* host Barney Harwood.

AudioGO news



■ Further readings of *Doctor Who* Target Books novelisations will be added to AudioGO's ongoing range of talking books next year. The Sixth Doctor's first adventure, *The Twin Dilemma*, novelised by Eric Saward, is published in January and is read by the Doctor himself, Colin Baker. In February, Fifth Doctor Peter Davison takes his turn in front of the microphone to read Ian Marter's adaptation of *Earthshock*. This release also features Nicholas Briggs as the Cybermen voices.

Turn your room into a TARDIS!

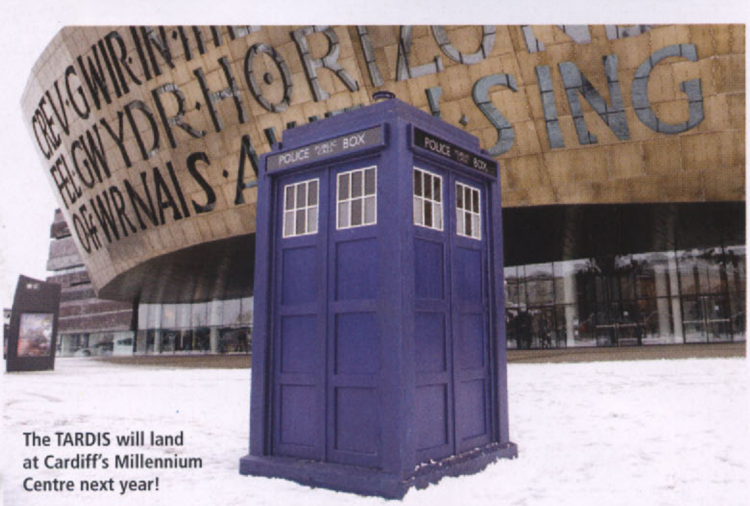
■ Art company Etchinghill Arts is to launch officially licenced wallpaper, created to make rooms it decorates look like the interior of the TARDIS in 1980s episodes of *Doctor Who*. Mark Ethell of Etchinghill Arts tells **DWM**, "The wallpaper is being made in two patterns, one 'roundels' and the other 'column' which, used together, can recreate the patterns of the TARDIS interior." For more details see page 33.

Bernard Cribbins is an OBE!

■ Wilfred Mott actor Bernard Cribbins was presented with his OBE by the Queen on Thursday 3 November. Congratulations, Bernard!

© REX

Smith & Moffat to attend official BBC convention!



The TARDIS will land at Cardiff's Millennium Centre next year!

Matt Smith and *Doctor Who*'s showrunner Steven Moffat will be joining a host of the show's current cast and crew in 2012 for the BBC's first official *Doctor Who* convention since 1983.

Set to be held at Cardiff's Millennium Centre, attractions will include unique opportunities to watch special effects, make up and prosthetics teams demonstrate how they created iconic scenes from past series; interactive panel discussions led by cast and crew; and a display of rarely seen official costumes and props from the series, with experts on hand to answer questions.

Main theatre events will include a 'Meet the Stars', an 'Episode' and a 'Creators & Directors' session. 'Meet the Stars' will take the form of an intimate queston-and-answer session where Matt and Steven will be joined by yet-to-be-announced special guests. The 'Episode' session will bring together the writer and director from a recent episode, who will describe the behind-the-scenes story of how it came to the screen, what inspired the storyline, how guest stars were persuaded to come on board and the full lowdown of what it was like on the set during the episode's creation.

The 'Creators & Directors' session will be an opportunity to learn from the creative talent who have brought *Doctor Who* to television, with insights into their different takes on the Doctor, what inspires them and how they continue to develop new storylines and plots.

Matt Smith tells **DWM**, "I can't wait to meet the *Who* fans and the loyal **Doctor Who Magazine** readers. They make the show what it is – mad and sciency-wiency! See you there!"

The convention will be held on the weekend of Saturday 24 and Sunday 25 March 2012. For more information and updated news about future guest announcements visit the official website at *www.dwconvention.com*.

DVD extras revealed for the 2012 DVD schedule

The full contents of the 2012 DVD releases of *The Sensorites* and *Revistations 3* have been revealed to DWM by 2|entertain.

As well as containing newly remastered and restored episodes, 1964's six-part First Doctor story *The Sensorites* features a commentary track with actors William Russell (Ian), Carole Ann Ford (Susan), Joe Greig (Second Sensorite), Martyn Huntley (First Human) and Giles Phipps (Second Human), director Frank Cox, designer Raymond Cusick and make-up designer Sonia Markham. The commentary is moderated by **DWM** writer Toby Hadoke.

Further extras include: *Looking for Peter*, in which Toby Hadoke tries to discover something about the elusive Peter R Newman, writer of *The Sensorites*; *Vision On*, in which vision mixer Clive Doig talks about his work on early *Doctor Who*; and *Secret Voices of the Sense Sphere*, in which Doig explains the origins of the mysterious voices occasionally heard in the background of *The Sensorites*.

Revisitations 3 is a box set of three serials previously released on DVD – 1967's *The Tomb of the Cybermen*, 1972/3's *The Three Doctors* and 1977's *The Robots of Death* – and spruces them up with some new extras along with most of the supporting features included on the initial releases.

The Tomb of the Cybermen has the 'VidFIRE' process applied to it for this new release, restoring the original studio video 'look' to the episodes. The story has a new commentary track from actors Deborah Watling (Victoria), Frazer Hines (Jamie), Bernard Holley (Peter Haydon), Shirley Cooklin (Kaftan) and Reg Whitehead (Cyberman), script editor Victor Pemberton, moderated by Toby Hadoke. The new extras comprise of: *The Lost Giants*, with the cast and crew looking back on the making of the story, with actors Deborah Watling, Frazer Hines, Shirley Cooklin, Bernard Holley and Michael Kilgarriff (Cyber-Controller), script editor Victor Pemberton and visual effects designer Peter Day; *The Curse of the Cybermen's Tomb*, in which Sir Christopher Frayling and Dr Debbie Challis examine the ancient Egyptian origins of the story of the Cybermen's tomb on Telos; *Cybermen – Extended Edition*, an expanded version of the history of the Cybermen (the original version was included on *The Cybermen Collection*); and *The Magic of VidFIRE*.

"We're looking for Peter. Are you Peter? No? Oh."

For *The Three Doctors*, the extras include: *Happy Birthday to Who* in which cast and crew look back at this tenth anniversary story. It features actors Katy Manning (Jo) and Stephen Thorne (Omega), producer Barry Letts, script editor Terrance Dicks, co-writer Bob Baker, and is narrated by Toby Hadoke; *Was Doctor Who Rubbish?*, in which four fans – Joe Lidster, Thomas Guerrier, Karen Davies and Katreena Dare – defend the series against claims that the programme was all wobbly sets, bad actors, dodgy special effects; *Girls, Girls, Girls*, a documentary focusing on the 1970s companions. This piece, introduced by Peter Purves, features contributions from Caroline John (Liz), Katy Manning and Louise Jameson (Leela) discussing the trials and tribulations of being a *Doctor Who* girl.

The Robots of Death boasts a brand new commentary with actors Tom Baker, Louise Jameson, Pamela Salem (Toos), and director Michael E Briant. New extras include *Robophobia*, in which Toby Hadoke takes a humorous look at the history of robots, with particular reference to their appearances in *Doctor Who*. *The Sandminer Murders* is a documentary featuring the cast and crew who look back at the making of the story. Contributors include actors Tom Baker, Louise Jameson, David Collings (Poul), Pamela Salem, Brian Croucher (Borg), director Michael E Briant, producer Philip Hinchcliffe and costume designer Elizabeth Waller; plus the usual Coming Soon, and *Radio Times* listings as PDF files.

It has also been announced that the unbroadcast and only partially-recorded 1980 Fourth Doctor adventure *Shada* is likely to be released along with the acclaimed documentary *More than 30 Years in the TARDIS* sometime in 2012.

Sontarans meet Guy Fawkes in new game!

T*he Gunpowder Plot*, the latest in the series of *Doctor Who The Adventure Games*, is now available to download for free from the BBC's official *Doctor Who* site.

In the story, the TARDIS lands in London, 1605 where the Doctor, Amy and Rory encounter not only Guy Fawkes, but also the Sontarans and their arch-enemies, the Rutans. The games features the vocal talents of Matt Smith, Karen Gillan and Arthur Darvill, as well as guest stars including Ralf Little, Phil Daniels, Emilia Fox, Dan Starkey, Miles Richardson and **DWM** Time Teamer Chris Johnson.

Also available to download is the first part of a Teacher's Guide to accompany the adventure, which provides resources to help teachers explain the issues raised by the game. The pack has sections designed for use at different stages across primary school and early secondary education.

The Teacher's Pack is being released in four parts with the first two, looking at *The Plot* and *Childhood* respectively, available now. *Crime and Punishment* will be released 5 December and *London Life in 1605* on10 January. To download the game and for further information on the Teacher's Pack, visit *www.bbc.co.uk/doctorwho/dw/theadventuregames.*

A Rutan appears in the new *Adventure Game*, you lucky pups.

20 Years of Professor Bernice Summerfield!

To celebrate Bernice 'Benny' Summerfield's 20th anniversary in October, the character will be going back to her roots in a full-cast, double CD adaptation of her début adventure, the *Doctor Who New Adventures* novel *Love and War*, starring Sylvester McCoy, Sophie Aldred and Lisa Bowerman.

Producer and director Gary Russell tells **DWM**, "Ever since Scott Handcock and I took over the reins of Benny's regular audio adventures last year, we've talked about ways of celebrating her 20th year. 20 years – gracious! Then, when we were recording the *Epoch* box set back in January, we thought it would be fun to see if we could pitch for one of the *Doctor Who Companion Chronicles* – calling it *War and Love* – and wondered if we could put the Seventh Doctor and Ace in it. Lo and behold, Big Finish supremo David Richardson came back and said that the lovely people at Big Finish Towers were wondering if we fancied doing a full-cast adaptation of *Love and War*. Did we ever?! How exciting! And so here we are, getting ready to record it – eeek! It's like those early days of Benny's audio adventures, working with Jac Rayner as she adapts the book. But this time we've got Sylvester and Sophie too! Thrilled does not begin to describe what we're feeling right now..."

"I'm delighted that Jac Rayner is the writer who's adapting *Love and War*," adds the original novelist – and Benny creator – Paul Cornell. "She's at the heart of the Bernice family. I'm also delighted that after 20 years, Benny continues to have new adventures. But it's also great to revisit her roots, and I'm pleased that she's in such good hands!"

Benny last appeared alongside the Seventh Doctor and Ace in the 2003 audio adventure *The Dark Flame*, before encountering the Eighth Doctor in *Benny's Story*, an episode of 2009's audio anthology *The Company of Friends*. Her solo adventures will continue in a new triple-CD box set – *Road Trip* – out in February.

There will be more coverage of Benny's anniversary in **DWM** next year...

THE NEW
ADVENTURES

Murray Gold: choosing the grooves for you.

© BEN FOSTER

Soundtrack CD out for Christmas

The soundtrack to Matt Smith's second series of *Doctor Who* will be released in the UK on 5 December 2011. The two-disc CD set from Sliva Screen costs £10.72 and features music composed by Murray Gold, for all of the 2011 episodes.

Murray tells **DWM**, "I always want to know which pieces of music the fans have noticed each series so I can make sure they're on the album. This time I asked them what they wanted on Twitter. Jake Jackson's Twitter feed went a bit mad, but I think we've got everything you want! It looks like it'll be a double album at the moment. The funny thing is, every year people ask 'was there as much music this time around?' There was – and you'll get it!"

DOCTOR WHO
SERIES 6
MUSIC BY MURRAY GOLD

Have a Doctor Who Party!

■ To celebrate the release of *The Complete Sixth Series* on DVD and Blu-ray on 21 November, 2|entertain is launching the first-ever official *Doctor Who* parties for fans up and down the UK.

Fans can sign up to host a *Doctor Who*-themed party with official party packages from the company Come Round. The first-ever official *Doctor Who* parties will take place on the 19 and 20 November. For more details, see *www.comeround.com/doctorwho.*

Let out of Prison!

From the Makers of Nothing At The End Of The Lane
DOCTOR WHO
DICK SHARPLES

■ The scripts of *The Prison in Space*, a Second Doctor story that didn't make it into production in the 60s, have been published for the first time. The 268-page book features writer Dick Sharples' original scene breakdown and all four of his second-draft scripts. Also included is a feature by Richard Bignell on the story's development; a review of the story by the original **DWM** Time Team; reviews by Jonathan Morris and Paul Scoones; the original outline, scene breakdown and revised scene breakdown for Brian Hayles' unmade Ice Warrior adventure, *The Lords of the Red Planet*; and *Winds of Change*, a feature by Andrew Pixley on the dramatic behind-the-scenes changes of Series Six.

The Prison in Space costs £16.50 (plus postage) and orders can be placed at the *Nothing at the End of the Lane* website at *www.endofthelane.co.uk*.

More Adventures

■ Issue 244 of *Doctor Who Adventures*, the weekly magazine for younger fans, is out now and has a Matt Smith interview and comes with a free set of five slime pots. Issue 245, out 24 November, has a sneak peek at the Christmas Special, and an interview with Madame Kovarian herself, who will be answering readers' questions. It's a bumper issue priced £2.99 with an advent calendar and fun *Doctor Who* games – including one that will be familiar to fans of the 1966 *Doctor Who Annual*...

FREE! 5 MEGA YUCKY
DOCTOR WHO
ADVENTURES
MONSTER MAYHEM!
MEET EVERY DOCTOR!
PLUS WINS! JOKES! PUZZLE

BEYOND THE TARDIS

Dominic May tells us what the great and good of *Doctor Who* have been doing away from the series...

The cast of BBC Three's hit comedy *Him and Her*, featuring Camille Coduri.

Late Again

Matt Smith made a third appearance on *The Late Late Show with Craig Ferguson* on 17 October, while collecting Best Science Fiction Actor at the LA 2011 Spike Scream Awards. **Karen Gillan,** who was Graham Norton's 29 October Radio 2 guest, concludes playing Shirley in *Inadmissible Evidence* at London's Donmar Theatre on 26 November and is included in Edinburgh's Scottish National Portrait Gallery on its 1 December reopening. On 30 October **Arthur Darvill** was Pierre in the RSC's *Softcops* in Stratford-upon-Avon. **Alex Kingston** is Jackie opposite **Felicity Jones** in *Like Crazy*, which played at October's London Film Festival ahead of its 3 February official UK opening.

Tennant Bob a Job

David Tennant played Robert Louis Stevenson in Radio 4's *Stevenson in Love* on 26/27 October and it has recommissioned *The Gobetweenies* starring David as Joe. He narrates BBC One cerebral palsy documentary *Disabled Parents: Are You Having a Laugh?* due February and is a voice on forthcoming 3D CGI animation *Postman Pat the Movie – You Know You're the One*. Further to **DWM** 439, he has just completed filming *Nativity 2: The Second Coming* in Coventry and Wales playing classroom teacher Mr Peterson opposite Joanna Page for Christmas 2012.

Yes on Her Nellie

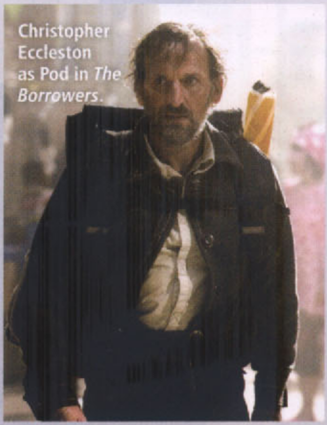
US producers of *The Office* were so impressed by **Catherine Tate**'s portrayal of zany Nellie Bertram in Season Seven's finale, she returns to reprise the character as Scranton's special projects manager in a multi-episode arc from February. Tate talks to Alan Yentob in BBC One's upcoming *Imagine: Alan Ayckbourn – Greetings From Scarborough* following her late addition to *Sixty-Six Books* (see **DWM** 440) in *Godblog* playing the Almighty as a Twitterer. She is Alicia Winthrop Scott in current cinema release *Monte Carlo*.

Barrowman Novelty

John Barrowman, who performs at The London Palladium's Macmillan Centenary Gala on 28 November, has co-written fantasy novel *Hollow Earth* with sister Carole about twins with extraordinary powers, which is due 2 February. He has guest roles in BBC One's final series of *Hustle* and BBC Two sketch show *Watson and Oliver*, having appeared on *Strictly Come Dancing: It Takes Two* on 14 October.

Chris Goes Borrowing

Christopher Eccleston stars as Pod in a new version of *The Borrowers*, expected to air on BBC One over Christmas. Chris took part in the BBC's *Give an Hour* internet teaching campaign which culminated on 30 October. **Alexander Armstrong** recorded new Dave comedy panel show *Big Ask* following a *Have I Got News for You* guest host return on 21 October. **Joseph Millson** joined *Holby City* in November as Trauma Registrar Luc Hemingway.



Christopher Eccleston as Pod in *The Borrowers*.

Bill's on the Bill

Christmas Special star **Bill Bailey** is on a tour of the UK until 2 December will his hit one-man show, *Dandelion Mind* – see *www.billbailey.co.uk/tour* for further details. Recreating the notorious *Life of Brian* TV debate, **Tom Price** played Tim Rice in BBC Four's *Holy Flying Circus* on 19 October. **Ben Foster** was back conducting Peter Gabriel's New Blood Orchestra in October on BBC Two's *Later...* and Radio Two's *In Concert*.

Deserted

Mark Gatiss was the castaway on Radio 4's *Desert Island Discs* on 23 October. **Steven Moffat** promoted the UK opening of *The Adventures of Tintin: The Secret of the Unicorn*. BBC Two's *Parade's End*, executive-produced by **Piers Wenger**, has begun production featuring *Sherlock*'s Benedict Cumberbatch. **Julie Gardner** and **Jane Tranter** are executive producers for BBC Worldwide's latest Starz venture, eight-part fantasy *Da Vinci's Demons* by David S Goyer shooting in early 2012.

Brown Under

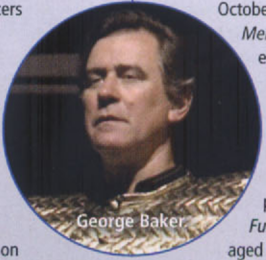
In October **Sylvester McCoy** returned to New Zealand for two more weeks on *The Hobbit* movies as Radagast the Brown, appearing on TVNZ and completes work on the films in February.

Doctor's Dance Delay

Sky Arts has postponed **Paul McGann**'s *Living the Life* conversation with Charles Dance until 22 January. McGann plays militant 80s politician Derek Hatton in *Grotesque Chaos* at the Liverpool Playhouse Studio on 17/18 November. **John Simm** returns to the Sheffield Crucible from 17 May to 9 June playing literary agent Jerry in Harold Pinter's *Betrayal* under **Daniel Evans**' artistic direction.

Quickies

Camille Coduri is Shelly in BBC Three's *Him & Her* Season Two, alongside **Russell Tovey** as Steve until 6 December. Following Betty Driver's death, **Phil Collinson** appeared on *Lorraine* and *This Morning* (17 October) pledging to give her *Coronation Street* character a fitting exit. **Tom MacRae**'s *Threesome* continues on Comedy Central UK until 29 November. Radio 4 aired **Paul Cornell**'s *All the Dark Corners* (19 October). **Alice Troughton** directed *Merlin* Season Four's first three episodes. **Charles Palmer** directs BBC One's *Death in Paradise* until 13 December.



George Baker

Obituary

George Baker, who played Decider Login in *Full Circle*, died on 7 October aged 80. DWM

Saturday 14 January 2011
Trinity Theatre, Tunbridge Wells, Kent

BIG BLUE BOX

A one-day celebration of *Doctor Who* in aid of Compaid, with appearances from

LOUISE JAMESON, SUSAN JAMESON, PAUL MAGRS,
JOHN DORNEY, JONATHAN MORRIS and others
(subject to work commitments)

PLUS! special screenings, signings and much more

Tickets £25 (all profits going to charity) available at
www.trinitytheatre.net or call **01892 678678**

Big Blue Box is an unofficial event for fans and is not endorsed by the BBC or any of its licence holders.
Compaid is a registered charity number 1064160 www.compaid.org.uk

PUBLIC IMAGE

Tom Spilsbury looks at how the new series of *Doctor Who* has been faring in the ratings charts – and reveals the facts behind the stats...

The crowds turn up for the Doctor and River's wedding...

Welcome back, stat fans, for the latest thrilling instalment of *Public Image* – or, as I like to call it, *Basically All the Same People Who Were Watching Doctor Who Last Week Are Still Watching It This Week, But Let's Take a Look at Some Charts and Graphs Anyway*.

The final two episodes of *Doctor Who*'s 2011 series saw the viewing figures take an upward swing. The penultimate episode – *Closing Time* by Gareth Roberts – saw **6.93 million** people tuning in to BBC One, comfortably ahead of the 5.68 million watching *All Star Family Fortunes* on ITV1. The episode squeezed into the week's Top 20 programmes (see the first chart, below), only out-performed by soap operas *Coronation Street*, *EastEnders* and *Emmerdale*, ITV1 drama smashes *Doc Martin* and *Downton Abbey*, and the all-conquering power of *The X Factor*.

It's worth drawing attention to how few programmes attract ratings in the seven million range, and when you consider that *Doctor Who* brings in another million viewers on BBC Three, and another million via iPlayer, it's clear what a huge hit it still is.

TOP 40 PROGRAMMES

Week 38: 19-25 September 2011

Pos	TV Series (Channel, day)	Rating
1	**The X Factor** (ITV1, Sun)	12.17m
2	**The X Factor** (ITV1, Sat)	11.69m
3	**Downton Abbey** (ITV1, Sun)	11.17m
4	**Doc Martin** (ITV1, Mon)	10.31m
5	**Coronation Street** (ITV1, Mon)	10.16m
6	**Coronation Street** (ITV1, Mon)	9.83m
7	**EastEnders** (BBC One, Tue)	9.52m
8	**EastEnders** (BBC One, Mon)	9.34m
9	**Coronation Street** (ITV1, Wed)	8.65m
10	**EastEnders** (BBC One, Thu)	8.59m
11	**Coronation Street** (ITV1, Thu)	8.52m
12	**Coronation Street** (ITV1, Fri)	8.33m
13	**Coronation Street** (ITV1, Fri)	8.24m
14	**EastEnders** (BBC One, Fri)	8.14m
15	**Emmerdale** (ITV1, Mon)	7.62m
16	**Emmerdale** (ITV1, Thu)	7.42m
17	**Emmerdale** (ITV1, Tue)	7.33m
18	**Emmerdale** (ITV1, Thu)	7.09m
19	**Emmerdale** (ITV1, Wed)	7.00m
20	**Doctor Who** (BBC One, Sat)	6.93m
21	**Emmerdale** (ITV1, Fri)	6.86m
22	**Countryfile** (BBC One, Sun)	5.94m
23	**Midsomer Murders** (ITV1, Wed)	5.84m
24	**Antiques Roadshow** (BBC One, Sun)	5.79m
25	**The Body Farm** (BBC One, Tue)	5.78m
26	**All Star Family Fortunes** (ITV1, Sat)	5.68m
27	**Billy Connolly's Route 66** (ITV1, Thu)	5.40m
28	**Holby City** (BBC One, Tue)	5.31m
29	**Outnumbered** (BBC One, Fri)	5.21m
30	**Spooks** (BBC One, Sun)	5.12m
31	**DCI Banks** (ITV1, Fri)	5.09m
32	**Casualty** (BBC One, Sat)	4.72m
33	**The One Show** (BBC One, Tue)	4.60m
34	**Six O'Clock News** (BBC One, Mon)	4.58m
35	**Formula One: Sing Grand Prix** (BBC One, Sun)	4.46m
36	**The One Show** (BBC One, Mon)	4.38m
37	**Who Do You Think You Are?** (BBC One, Wed)	4.37m
38	**Match of the Day** (BBC One, Sat)	4.30m
39	**Six O'Clock News** (BBC One, Tue)	4.25m
40	**The Great British Bake Off** (BBC Two, Tue)	4.25m

The following week's episode was, of course, the series finale – *The Wedding of River Song*. This episode faced a rather tougher-than-usual challenge from ITV1. Although the first half of the finale was scheduled against the usual competition of *All Star Family Fortunes*, the second half went directly head-to-head with *The X Factor* on ITV1. In 2010 *The X Factor* averaged over 14 million viewers per episode, and although this year's series has seen a slight decline (which hasn't gone unnoticed by the tabloid press), the talent show has still been regularly attracting over 12 million viewers – making it far and away the most popular programme on television.

Any worries that viewers would be tempted away from BBC One proved unfounded, however. *The Wedding of River Song* had an official BARB rating of **7.67 million** viewers, the highest rating for *Doctor Who* for five weeks, when *Let's Kill Hitler* launched the autumn run of the series. *Family Fortunes*, meanwhile, had fewer than four million viewers, dropping outside the week's Top 40 programmes. *The X Factor* – as usual – attracted a massive audience of its own, but with 11.23 million viewers, it was the lowest *X Factor* rating since September 2009, over two years earlier. Being scheduled opposite the *Doctor Who* finale contributed to its slight decline from previous weeks; during the 25 minutes when the two programmes clashed, *The X Factor* was knocked down further from its usual high figures, with around nine million viewers watching. Still a massive rating, it goes without saying, but it does go to show that many *X Factor* fans waited until the end of *Doctor Who* before turning over to watch the remainder of the singing competition. ►

TOP 40 PROGRAMMES

Week 39: 26 September - 2 October 2011

Pos	TV Series (Channel, day)	Rating
1	**The X Factor** (ITV1, Sun)	12.92m
2	**The X Factor** (ITV1, Sat)	11.23m
3	**Downton Abbey** (ITV1, Sun)	10.80m
4	**Doc Martin** (ITV1, Mon)	10.05m
5	**Coronation Street** (ITV1, Mon)	9.59m
6	**Coronation Street** (ITV1, Mon)	9.56m
7	**EastEnders** (BBC One, Mon)	9.16m
8	**Strictly Come Dancing** (BBC One, Fri)	9.14m
9	**Strictly Come Dancing** (BBC One, Sat)	8.75m
10	**EastEnders** (BBC One, Tue)	8.48m
11	**Coronation Street** (ITV1, Fri)	8.32m
12	**Coronation Street** (ITV1, Fri)	8.10m
13	**EastEnders** (BBC One, Fri)	7.97m
14	**EastEnders** (BBC One, Thu)	7.97m
15	**Coronation Street** (ITV1, Thu)	7.91m
16	**Doctor Who** (BBC One, Sat)	7.67m
17	**Emmerdale** (ITV1, Mon)	7.42m
18	**Emmerdale** (ITV1, Thu)	6.98m
19	**Emmerdale** (ITV1, Tue)	6.88m
20	**Countryfile** (BBC One, Sun)	6.87m
21	**Emmerdale** (ITV1, Fri)	6.57m
22	**Emmerdale** (ITV1, Wed)	6.45m
23	**Merlin** (BBC One, Sat)	6.40m
24	**Emmerdale** (ITV1, Thu)	6.31m
25	**Antiques Roadshow** (BBC One, Sun)	5.98m
26	**The Body Farm** (BBC One, Tue)	5.61m
27	**Casualty** (BBC One, Sat)	5.27m
28	**Rugby World Cup** (ITV1, Sat)	5.24m
29	**Spooks** (BBC One, Sun)	5.15m
30	**Who Do You Think You Are?** (BBC One, Wed)	5.05m
31	**Holby City** (BBC One, Tue)	5.04m
32	**Outnumbered** (BBC One, Thu)	5.02m
33	**Waterloo Road** (BBC One, Wed)	5.02m
34	**Billy Connolly's Route 66** (ITV1, Thu)	4.90m
35	**BBC News** (BBC One, Sun)	4.78m
36	**Ten O'Clock News** (BBC One, Fri)	4.72m
37	**The Great British Bake Off** (BBC Two, Tue)	4.42m
38	**Ten O'Clock News** (BBC One, Wed)	4.34m
39	**DCI Banks** (ITV1, Fri)	4.31m
40	**Watchdog** (BBC One, Thu)	4.24m

All figures © BARB. *www.barb.co.uk*

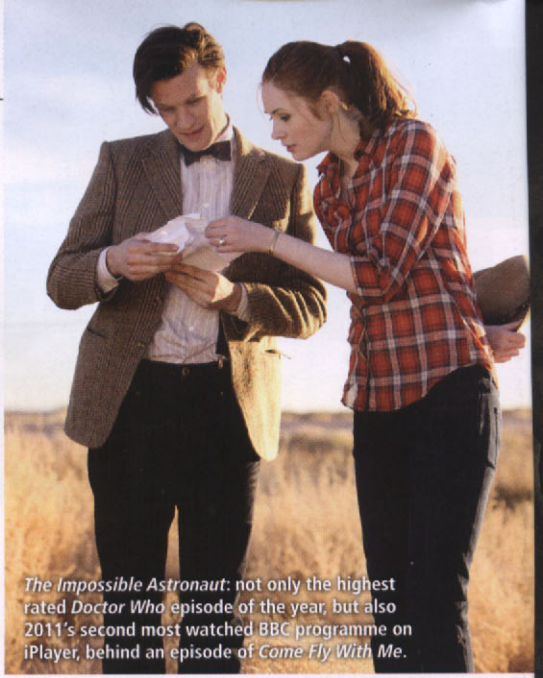
"How many BBC shows beat *Closing Time* in its week of transmission? No, Craig, it was only one."

DOCTOR WHO: 2011 SERIES RATINGS CHECKLIST

	Episode	Transmitted	BBC One rating (chart)	Share	Repeats Week 1*	iPlayer Week 1 (Total iPlayer)	Week 1 Reach†
1	**The Impossible Astronaut**	23 Apr 2011	**8.86m** (6th)	43%	**0.67m** (1 rpt)	**1.38m (1.87m total)**	**10.91m**
2	**Day of the Moon**	30 Apr 2011	**7.30m** (15th)	37%	**1.23m** (4 rpts)	**1.30m (1.64m total)**	**9.83m**
3	**The Curse of the Black Spot**	7 May 2011	**7.85m** (11th)	36%	**0.91m** (3 rpts)	**1.06m (1.29m total)**	**9.82m**
4	**The Doctor's Wife**	14 May 2011	**7.97m** (14th)	35%	**1.31m** (3 rpts)	**1.10m (1.32m total)**	**10.37m**
5	**The Rebel Flesh**	21 May 2011	**7.35m** (13th)	34%	**1.17m** (4 rpts)	**1.03m (1.19m total)**	**9.55m**
6	**The Almost People**	28 May 2011	**6.72m** (21st)	30%	**1.16m** (4 rpts)	**1.02m (1.13m total)**	**8.90m**
7	**A Good Man Goes to War**	4 Jun 2011	**7.51m** (21st)	31%	**1.37m** (3 rpts)	**1.26m (1.26m total)**	**10.15m**
8	**Let's Kill Hitler**	27 Aug 2011	**8.10m** (11th)	33%	**0.58m** (2 rpts)	**1.19m (1.59m total)**	**9.88m**
9	**Night Terrors**	3 Sep 2011	**7.07m** (19th)	30%	**0.80m** (4 rpts)	**0.92m (1.14m total)**	**8.78m**
10	**The Girl Who Waited**	10 Sep 2011	**7.60m** (13th)	31%	**0.39m** (2 rpts)	**0.99m (1.21m total)**	**8.98m**
11	**The God Complex**	17 Sep 2011	**6.77m** (18th)	28%	**0.93m** (3 rpts)	**0.92m (1.08m total)**	**8.62m**
12	**Closing Time**	24 Sep 2011	**6.93m** (20th)	29%	**0.36m** (1 rpt)	**1.03m (1.14m total)**	**8.32m**
13	**The Wedding of River Song**	1 Oct 2011	**7.67m** (16th)	32%	**0.65m** (1 rpt)	**1.26m (1.30m total)**	**9.58m**

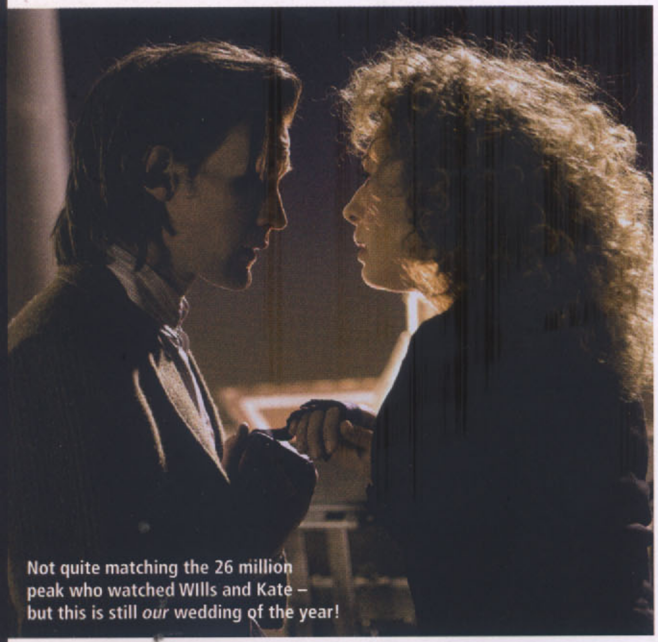
* 'Repeats Week 1' is a combined total for all BBC Three repeats within seven days of the initial BBC One transmission.

† 'Week 1 Reach' is a combined audience figure for all viewers who watched the episode within seven days of the initial BBC One transmission.



The Impossible Astronaut: not only the highest rated *Doctor Who* episode of the year, but also 2011's second most watched BBC programme on iPlayer, behind an episode of *Come Fly With Me*.

◄ The *Doctor Who* finale was Number 16 on the weekly chart (see previous page), rubbing shoulders with episodes of *Coronation Street* and *EastEnders*, and even beating every edition of *Emmerdale* along the way. On top of *Doctor Who's* success, BBC One schedulers must have been pleased with the decision to follow *The Wedding of River Song* with the first episode of the new series of *Merlin*, as some 6.4 million tuned in for the fantasy series, despite all 45 minutes of the drama facing competition from *The X Factor*. *Doctor Who* and *Merlin* surely help to typify the BBC at its best, by catering for alternative audiences and offering choice: even when many millions of ITV1 viewers are watching the biggest entertainment show on British television, there are many millions more who want to watch some fantasy drama instead.



Not quite matching the 26 million peak who watched Wills and Kate – but this is still *our* wedding of the year!

With this series of *Doctor Who* now complete, we can see that the average first transmission audience for Matt Smith's second series was 7.52 million viewers – almost identical to the average of 7.55 million who watched David Tennant's second series back in 2007. However, back then there was no opportunity for viewers to catch up on episodes on iPlayer, and so – as you can see from the figures in the 2011 checklist above – *Doctor Who's* total average weekly audience (or 'reach', if you prefer to use the TV industry's buzz word of choice) has grown from around 8.9 million in 2007 to approximately 9.5 million in 2011.

Overall, on first transmission figures, the 2011 series of *Doctor Who* peaked with 8.86 million viewers (*The Impossible Astronaut*), higher than any episode from Matt Smith's first series except for his début, *The Eleventh Hour*. Despite those silly newspaper claims of collapsing ratings (they've moved onto attacking *The X Factor* now, so at least we know it wasn't personal), it's worth pointing out that the 2006, 2007, 2008 and 2010 seasons all had at least *two* episodes each which rated *lower* than the lowest-rated episode of 2011, which was *The Almost People* with 6.72 million. (Incidentally, the smallest first transmission audience for any episode since *Doctor Who's* twenty-first-century revival remains 2006's *The Satan Pit* with a still-not-unimpressive 6.08 million.)

The chart at the bottom of this page illustrates the first transmission ratings for all *Doctor Who* episodes since *Rose* in 2005. Even though BBC Three and iPlayer are not included in this chart, it's clear how *Doctor Who's* ratings have remained at a very consistent level for seven years in a row, with noticeable peaks for Christmas episodes.

> **'Doctor Who's total average weekly "reach" per episode is now 9.5 million – up from 8.9 million back in 2007.'**

The black line is at the 7.7 million level, and represents the average first transmission audience for all the twenty-first-century episodes, excluding the Specials. It helps to show how each of the six series since 2005 has performed at roughly a similar level for the initial BBC One broadcasts.

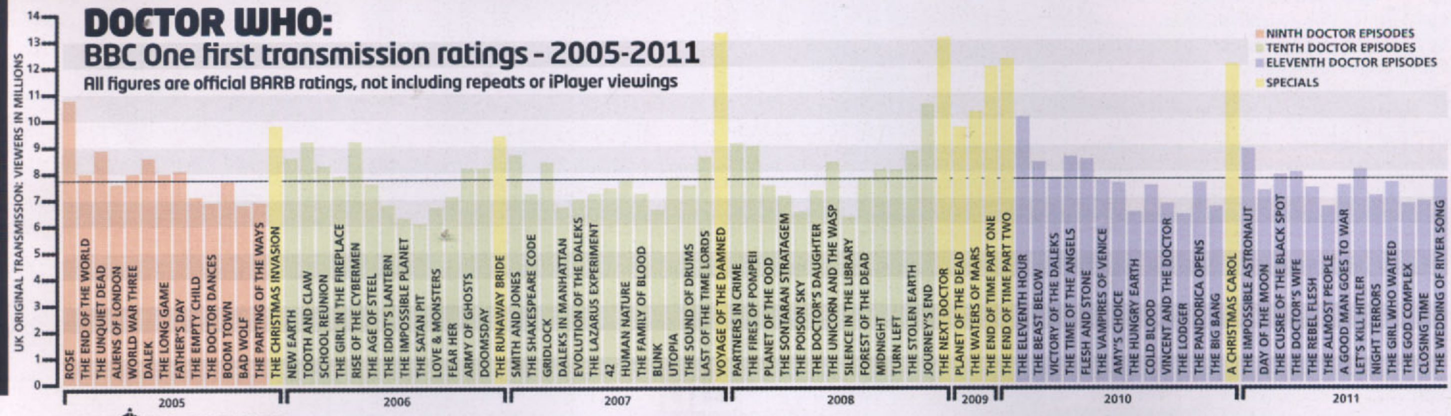
Everyone reassured? Good. Job done.

The Sarah Jane Adventures ends on top of the CBBC charts

Meanwhile, the final series of *The Sarah Jane Adventures* aired on CBBC in October, and picked up where the series had left off – at the top of the ratings charts. The official BARB ratings for all six episodes were as follows:

Sky Part One (**0.53 million**)
Sky Part Two (**0.53 million**)
The Curse of Clyde Langer Part One (**0.79 million**)
The Curse of Clyde Langer Part Two (**0.73 million**)
The Man Who Wasn't There Part One (**0.71 million**)
The Man Who Wasn't There Part Two (**0.60 million**)

For all three weeks, the two-part stories took the top two positions in the CBBC chart, with *The Story of Tracy Beaker* coming in at Number 3 each time (with around 0.4 million viewers). As this issue went to press, the episodes hadn't been shown on BBC One, but they were due to be shown on Thursdays and Fridays, commencing Thursday 10 November. DWM



DOCTOR WHO:
BBC One first transmission ratings – 2005-2011

All figures are official BARB ratings, not including repeats or iPlayer viewings

CREV·GWIR·IN THESE·STO
FEL·GWYDR·HORIZO
O·FWRNAIS·AWENS

DOCTOR WHO
OFFICIAL CONVENTION
24-25 MARCH 2012 MILLENNIUM CENTRE, CARDIFF

MORE GUESTS TO BE ANNOUNCED

MATT SMITH *AND* STEVEN MOFFAT

NO ONE GETS YOU CLOSER

UNRIVALLED ACCESS GETS YOU
UP CLOSE AND PERSONAL WITH CAST & CREW | PANEL DISCUSSIONS | PROPS & COSTUMES
PROSTHETICS & SPECIAL EFFECTS DEMOS | UNIQUE MERCHANDISE & COLLECTABLES

Tickets & info www.DWConvention.com

BBC

BBC logo © BBC 1996. Doctor Who logo © BBC 2009. Licensed by BBC Worldwide.

GALAXY FORUM

DOCTOR WHO
ELISABETH SLADEN

River Song's nuptials, the final adventures of Sarah Jane and more memories of Elisabeth Sladen – it's your letters!

Steven Moffat's *The Wedding of River Song*, which concluded the last series of *Doctor Who*, was full of surprises – so what did you make of it all...?

WITH THIS RING...

'Epic' is the best word to describe *The Wedding of River Song*. I never would have expected the outcome in a million years. I'm glad we found out what 'the question' was instead of having to wait until next series, especially since it was what I expected it to be. Of course, there's nothing to say that the question will be asked anytime soon, though...

GARETH JEPHCOTT FACEBOOK

The Doctor's alive after all!

I was delighted by *The Wedding of River Song*. Steven Moffat thought of the most simple, yet brilliant, reason why the Doctor didn't die – he never died in the first place! It's such a simple way of doing it – a robot Doctor with a mini-Doctor inside it – but it fits all the requirements: the Doctor is on the beach, his friends think they see him die and as far as the universe is concerned, that's that!

PIERCE SMITH (13) EMAIL

TEXT IN!

Message us from your mobile!

- **ALLYSON HOLLAND** *Doctor Who* has taken over my life. I keep seeing people wearing stetsons!
- **KEV C** Just finished the *Jago and Lightfoot* Series Two audios. Absolutely stunning. Great spin-off and so happy they are doing Series Four.
- **DAVID SHEEL** Just found a load of old *Doctor Who* books and videos in a charity shop. 20p a pop – happy days!
- **NEIL HARLING** When is Davros coming back?
- **JAMES** It's about time Bernard Quatermass returned to the schedules. A *Doctor Who* crossover perhaps?
- **ROB KEELEY** *The Curse of Clyde Langer* was fab. Please tell Daniel Anthony what a superb actor he is.
- **RK** Please can you bring out that lovely photo of Lis Sladen from cover **DWM** 440 as a poster? I'd love to have it on my wall.

Send your messages by texting DRWHO followed by your name and your message to 80088. Texts are charged at 25p per message, plus any network charges.* Please keep messages to 160 characters or under, and we'll print the best!

* SERVICE PROVIDER: TELECOM EXPRESS, 0870 8804869.

I really enjoyed *The Wedding of River Song*. I knew the Doctor wouldn't die, but I never guessed it would be because he was inside the Teselecta! I'm glad the eyepatch was finally explained, I loved how we saw the Doctor's 'death' scene from his point-of-view and I was left with a happy, warm feeling after seeing Amy and Rory so delighted at finding out the Doctor was alive and safe.

LAURA BUCHAN (13) FACEBOOK

I have enjoyed this latest series more than any other, but I am sorry to say that my initial viewing of the final episode left me feeling short-changed. Don't get me wrong; there were some marvellous set pieces and performances and nice touches and, as always, it looked great. However, it was too rushed, and there were still too many unanswered questions.

AMANDA ELIZABETH EVANS WEST SUSSEX

The series finale had a brilliant opening sequence, and a great mix of chilling, thrilling, poignant and laugh-out-loud moments throughout. Yes, there were several unanswered questions, but I can live with that because I enjoyed the episode from start to finish, and it left a few tantalising plot threads for next season. As for the Doctor's name, as *The Brilliant Book of Doctor Who 2012* points out, we've know that since 1972, when it was printed in *The Making of Doctor Who*: it's $\partial^3\Sigma x^2$. The *real* trick, however, is in pronouncing it!

SHANE WILLIAMS FACEBOOK

So yet another *Doctor Who* season ends with a story where time has gone wonky and then there's a reset switch at the end. That's now four seasons out of the last six, including both of Steven Moffat's. However, this time we also had the resolution of the 'death of the Doctor' plot signposted in big letters in the 'previously on *Doctor Who*' bit before the episode started. And if all the stuff we saw was time happening at once, could you tell me at which point in time we suspended cars from hot air balloons? I don't think I've felt this let down in 30 years of watching the series.

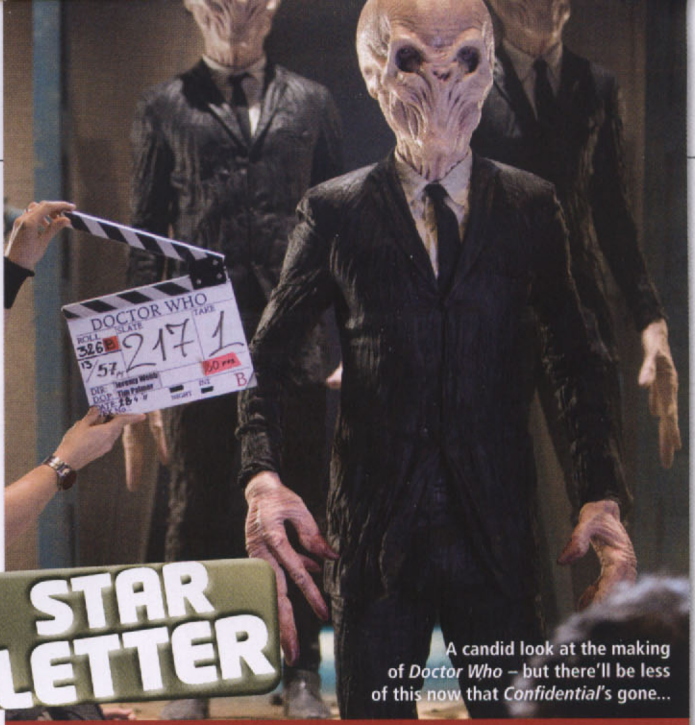
JAMES HADWEN EMAIL

The Wedding of River Song was good fun – probably more complicated than necessary, but Steven Moffat seems to like that sort of thing. I'm happy to see that *Doctor Who* now has a chance to go back to its roots: the Doctor saving the universe, one small problem at a time, laying low, not wanting credit.

JUSTIN MANSFIELD PORTLAND, USA

While watching *The Wedding of River Song*, I realised something about the Teselecta – surely this is the fully-functioning Kamelion that *Doctor Who* never had? I'd love to see the Teselecta travel in the TARDIS as a companion.

HUW DAVIES TAUNTON



A candid look at the making of *Doctor Who* – but there'll be less of this now that *Confidential*'s gone...

STAR LETTER

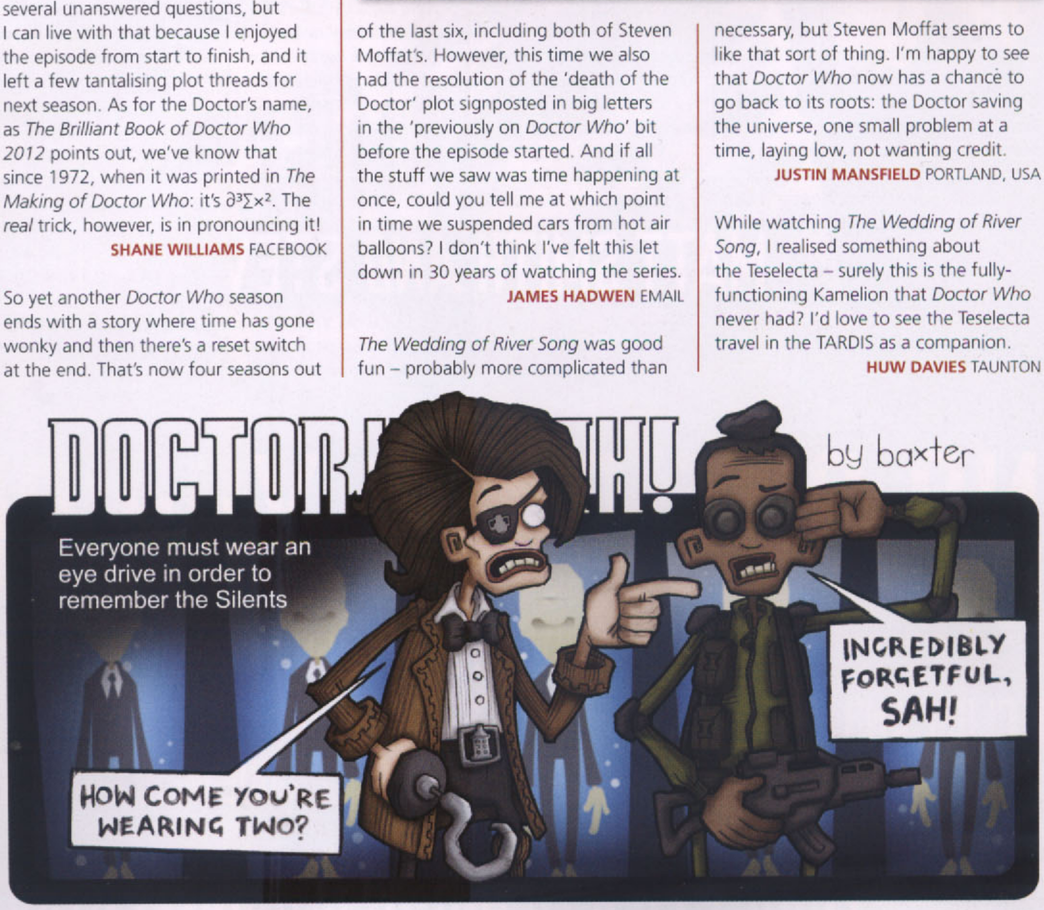
I have just heard the news about *Doctor Who Confidential* being cancelled. This is a great loss for the *Doctor Who* community. Being a lifelong *Doctor Who* fan living in America, this bonus show was a special treat for me. I hated that I was only able to watch the edited-down version on DVD or on BBC America's website. This show continued the magic of *Doctor Who*, as for many of us *Doctor Who* is a great inspiration. *Doctor Who Confidential* continued that inspiration for anyone who ever wanted to work in film or television.

This show was teaching younger viewers how to become the next Steven Moffat, Russell T Davies, Matt Smith or David Tennant. It was, in its own right, a brilliantly produced piece of weekly television. I assume they only had a small budget, but they made their show look just as epic each week and it complemented *Doctor Who* very well. I always wished they had made the show available in its entirety in the USA.

I can understand why some felt *Doctor Who Confidential* 'got in the way', but it played a very important role in the bigger world of the *Doctor Who* community and the cancellation of the show is a great loss.

BRETT WHITMARS MAINE, USA

Brett's letter echoes the feelings of many of **DWM**'s readers and he wins a CD of *The Witch from the Well*, the new Eighth Doctor audio adventure, available now from Big Finish, price £14.99.


DOCTOR
TH!
by baxter
Everyone must wear an eye drive in order to remember the Silents
HOW COME YOU'RE WEARING TWO?
INCREDIBLY FORGETFUL, SAH!

Hmm... I'm wondering whether River and the Doctor will one day have children? Is Susan their grandchild – and is Amy Susan's great-grandmother?!

SIMON WICKS FACEBOOK

The scene where the Doctor phones the care home and finds out that Brigadier Lethbridge-Stewart has died was not just the saddest moment in that episode but in *Doctor Who's* entire history. The Doctor had known the Brigadier since his second incarnation and until that moment he remained alive in the hearts of many *Doctor Who* fans.

SIMEON CARTER FACEBOOK

I want to say, with absolutely no shame, that I cried at the scene about the Brig's death. It captured the essence of Nicholas Courtney's most famous character perfectly, and was a well-deserved tribute to one of the key characters of our beloved show.

PHILIP ENGLISH FACEBOOK

Was it coincidence that the Doctor learned of the sad news of the Brigadier's death in a story where everyone was wearing eyepatches?

KATE GRIFFITHS EMAIL

I had been a little sad that Nicholas Courtney hadn't received had an on-screen dedication like Elisabeth Sladen had, but the scene where the Doctor discovers that the Brig had died more than made up for it. By anyone's standard, that was the best moment of the series. Bravo, Mr Moffat... bravo.

ROBERT HEWISTON FACEBOOK

Last issue, **DWM** presented its own tribute to the much-missed Elisabeth Sladen...

"DON'T FORGET ME..."

I Just wanted to say a big thank you for a great tribute issue to the great and lovely Elisabeth Sladen. I know that a lot of time was taken to produce a well-thought-out mag, allowing many people who knew her to contribute. It was especially thoughtful that you also included some words from Jon Pertwee from a previous interview. It was a really good, informative and heartfelt issue with which to remember our wonderful Sarah Jane Smith.

KEITH PICKERING EMAIL

The unforgettable Elisabeth Sladen as Sarah Jane.

Thank you for the wonderful work put into **DWM** 440, your Elisabeth Sladen tribute, which has just dropped though my letterbox. I've flicked through the mag and have found myself welling-up – and that was just though reading the larger pieces of text and seeing the beautiful pictures. No wonder this took you a while to put together. I look forward to being able to read it properly; with a box of tissues and a large hot choccy.

SABRINA COX BEDFORD

Thank you for the tremendous tribute issue for Lis Sladen. She deserved no less and you did her proud. As a 41-year-old male, the classic crew of Doctor Tom, Sarah and Harry were *my* team and never bettered in my opinion! I've never really followed *The Sarah Jane Adventures*, but I felt so nostalgic after your coverage that I went and watched every episode on iPlayer. What a great show! Episodes like *The Mad Woman in the Attic* and *Lost in Time* are as good as any *Doctor Who* story. Here's hoping, however, that you won't have to do another tribute issue any time soon. Goodbye Sarah Jane Smith, thanks for the wonderful memories.

TERRY WARNER WITHAM

It was lovely to see so many previously-unpublished photographs of Elisabeth Sladen in **DWM** 440. The picture of her and Jon Pertwee at the Blackpool Exhibition brought back happy memories of visiting there shortly after the broadcast of *Planet of the Spiders*. Tom Baker's photocall pictures were great, too. The most touching tributes were, of course, from Brian and Sadie Miller. None of us who saw her début in *The Time Warrior* right through to the last episodes of *The Sarah Jane Adventures* will ever forget her.

NICHOLAS PAYNE LIVERPOOL

Some readers wrote to us with their own personal memories of Lis...

I'd like to share with you a treasured memory of the lovely Elisabeth Sladen. In 2007, I was invited to the press screening of *Voyage of the Damned* at the Science Museum.

On that bitterly cold December night, I queued outside, and found to my great delight that Lis was standing next to me in a very fetching little black number. To be more accurate, Lis was shivering and hopping about trying to keep warm. "F*** me, it's cold!" she exclaimed and instantly her hand flew to her mouth. "I'm terribly sorry" she said to me, "I've probably ruined all your memories haven't I?" "No," I reassured her, "Sarah Jane talks dirty... I think I can live with that!" Lis laughed and I wrapped her up in my coat and earned many jealous looks as the two of us walked inside arm in arm.

A much-missed and lovely lady.

ROB THRUSH EMAIL

@DWMtweets

Join other DWM readers on Twitter!

- **@Chalbo100** The tremendous **DWM** 440 has inspired me to watch the Doctor and Sarah's adventures from start to finish. To *The Time Warrior*!
- **@jstebbing** Two-year-old daughter and I reading **DWM** 440, pg 11: "Look, there's Amy on the toilet, Daddy!" Hard to shake that image now.
- **@MagicMartinRowe** Just got back to the office to find the TARDIS-fairies had dropped a signed pic of Bonnie Langford as 'Mel' on my desk!
- **@critiqaltheory** Year 7 boy at my school's disco. I ask if he's a Blues Brother. No – he's the Tenth Doctor, but with a trilby.
- **@Richard Morris** How old is Chris from the Time Team and is it okay to fancy him? I hope so.
- **@leurdemalamute** It's sad that they've had to, but **DWM** has covered the deaths of two much-loved actors intelligently and sensitively this year.
- **@Lee_Arnott** Thanks to Gary Gillatt for speaking up about use of 'erstwhile'. Drives me *nuts*. God, I sound old.

Add *#dwmgalaxy* to your Tweet, if you want to be included in the next issue...

I met Lis Sladen once, at the Panopticon 2000 event in Manchester. While queuing for autographs, the crowds suddenly parted behind me. And there was Lis! She was a little delayed, but charmingly excused her way through the adoring crowds. Needless to say, she looked amazing, resplendent in a white dress. As the day went on and the autograph room temperature went up, she still made everybody she met feel special and welcome. I'll never forget when she asked one of the attendants for more water, and swiftly rebuked Frazer Hines' request for a gin and tonic! Of course we all laughed, because she had that warmth and charm which really helped to make that such a fantastic weekend!

STEVE HARDY BRISTOL

The last three *Sarah Jane Adventures* – *Sky*, *The Curse of Clyde Langer* and ►

First love? The Doctor gets engaged to Cameca in *The Aztecs*. The saucy devil.

ASK DWM!

Puzzled? Confused? Quizzical? Send all those knotty *Doctor Who* posers for us to answer!

?

DEAR DWM

How many girlfriends did the Doctor have before he finally got married in *The Wedding of River Song*?

STEVEN WALLS EMAIL

DWM REPLIES: As you might expect from someone who's had such a long and exciting life as the Doctor, he's had many romantic liaisons in his time. In *An Unearthly Child* (1963) we learn that the First Doctor has a granddaughter, Susan, which implies that the Doctor fathered a child. However, the identity of Susan's grandmother has never been revealed.

The flirty First Doctor later became engaged to the Aztec woman Cameca in *The Aztecs* (1964). Although the arrangement seemed to be accidental, the soppy old soul genuinely seemed to hold affection for her and was very sorry to have to leave her.

We rarely saw much interest from Doctors Two to Seven in romantic relationships, despite the fact that some of his companions – Sarah Jane for one, as suggested in *School Reunion* (2006) – may have wanted something more. However, Dr Grace Holloway was luckier in her romantic ambitions, managing to secure a couple of lip-smackers from the newly-regenerated Eighth Doctor in the 1996 TV Movie.

The NInth Doctor was a confident flirt, engaging in saucy banter with Jabe in *The End of the World* (2005), while seeming to harbour stronger feelings for Rose Tyler in episodes like *Boom Town* (2005). After giving up his ninth life for Rose in *The Parting of the Ways* (2005), the Tenth Doctor's eye was caught by Madame de Pompadour in *The Girl in the Fireplace* (2006), with whom he had quite a romance – preparing to spend the rest of his life with her. However, he still seemed taken with Rose, and – despite never vocalising his feelings – he felt her loss long after she had gone, much to the disappointment of love-lorn Martha Jones.

Following his doomed relationship with Joan Redfern in *Human Nature/ The Family of Blood* (2007), the Doctor eschewed long-term romance for short-term flings with the likes of Elizabeth I (whom the Tenth Doctor married, according to 2009's *The End of Time*) and Marilyn Monroe (whom the Eleventh Doctor also possibly married in 2010's *A Christmas Carol*), until Melody Pond (aka River Song) popped the question in *Let's Kill Hitler* (2011)...!

GALAXY FORUM

WHO TUBE

This month's pick of *Who*-related videos on YouTube.com

Ron Grainer's theme, arranged for classical guitar and played by a bloke dressed as the Fourth Doctor. Well, it takes all sorts. Search YouTube for: **mdefalla Doctor Who classical**

Sylvester McCoy in 2010, looking more Scottish than ever before, and revealing who he thinks would be ideal for the role of the Doctor... Search YouTube for: **sylvester mccoy stvscotland**

A series of short sketches which offers lots of good reasons why you never see the sonic screwdriver appearing in action movies! Search YouTube for: **patrickhwillems sonic screwdriver**

Babelcolour presents a clips compilation of the silliest faces pulled by the Doctor and his chums throught the history of the series! Search YouTube for: **Babelcolour Doolally Who**

Possibly one of the weirdest *Doctor Who*-inspired videos on the whole of the internet, featuring a hero, a heroine, freaky happenings... and dancing. It's Beedeer! Search YouTube for: **Beedeer**

◄ *The Man Who Wasn't There* – premièred on CBBC in October...

James Dreyfus – superbly nasty!

THE FINAL ADVENTURES

I loved *Sky*, the first story of the new season of *The Sarah Jane Adventures*. Sarah Jane finding Sky and adopting her so they can both save the universe was so fitting and felt so right for Sarah Jane's character.

KEVIN WATTS FACEBOOK

The Curse of Clyde Langer featured a nice touch of social comment, a barn storming performance by Daniel Anthony, and a truly chilling cameo from Angela Pleasence. One of the best pieces of CBBC drama in a very long time. Superb.

STEVE HILLMAN FACEBOOK

The Curse of Clyde Langer – wow. Both Phil Ford's script and Daniel Anthony's acting were top-notch. It was tragic to see Clyde's confidence shatter and the world that he took for granted disintegrate, as he was forced to live on the streets. The science-fiction took a back seat to allow a mature episode that was up there with the very best of *Doctor Who*.

I haven't seen a children's TV show handle the mixture of comedy and serious issues so well since *Press Gang* in the early 90s. (I wonder what happened to the guy who wrote that?) It's such a shame that we won't have any further *Sarah Jane Adventures* to enjoy. But it's good to see a show we love end by giving us tales we'll never forget.

STEVE COOKSON MANCHESTER

Knowing that Sky was introduced as a replacement for Luke, but that her character will never now never be fully developed is a great shame. It makes one wonder how far ahead the producers had ideas for the series.

RICHARD GURL FACEBOOK

I wonder if Clyde reading a book on the French Revolution in *The Curse of Clyde Langer* was a deliberate nod toward the Doctor's granddaughter, Susan, doing the same thing in *An Unearthly Child* – or was it pure coincidence?

NEIL HOWARD FACEBOOK

It shows our emotional commitment to a character when we sit through an episode saying "Poor Clyde" out loud every few minutes. *The Curse of Clyde Langer* had a superb storyline, showing that while ancient curses are scary, life on the streets can be far more terrifying. The impact on Clyde when everyone turned against him was so sad – thank goodness Sky saved the day!

NICOLA JOHNSON FACEBOOK

I've just finished watching the last ever *Sarah Jane Adventures*, *The Man Who Wasn't There*. It was a beautiful story, but very sad. It had superb acting from all the actors in the episode, and the story showed Lis at her very best. The montage and monologue at the climax was a fitting end to the series and perhaps – just perhaps – if we close our eyes, we can imagine that Sarah Jane is out there right now, with Luke, Clyde, Rani and Sky, protecting our planet from aliens, and not asking for any recognition in return.

SHANNON ELLIS (15) PORTSMOUTH

The Man Who Wasn't There was an extraordinary story. James Dreyfus as Harrison was superbly nasty, and the whole thing rattled along at a fair old pace. The end montage was beautifully done, and I was holding back the tears at that point. Conversely, early in the last episode, I was very impressed that Gareth Roberts managed to sneak a rather filthy joke into his script!

ANDREW BOWMAN FACEBOOK

There was nothing else on television like *The Sarah Jane Adventures*; nothing that celebrated the excitement of life, the wonder of the universe and the joy of finding the love that comes with family and friendship, quite like Sarah Jane Smith in an attic. I would like to thank everyone involved for creating such a programme and for placing at its centre a mature woman who showed that the adventure goes on after you've grown up, and after the Doctor has left.

Sarah Jane Smith demonstrated that adventure comes from knowing "a better way of living" (to quote Rose Tyler). I can't imagine any other actress being able to pull that off except Lis Sladen; to make people of three generations fall in love with her once, twice, three times over. She and the show will be a great loss to the world of *Doctor Who* and to television as a whole.

HOLLY LESLIE FACEBOOK

Given the circumstances, I cannot think of a better episode to end on than the thought-provoking, emotional, amusing, exciting and downright fun piece that has been brought to us by one of the show's best writers. It wasn't just an ending, it was a celebration.

So, as a fan who has loved *The Sarah Jane Adventures* dearly, I just want to say this: thank you to the cast and everyone involved in the show's production over the past five years, Russell T Davies for starting the joyous ride in the first place, but most of all, thank you for everything, Elisabeth Sladen. It'll never be goodbye. Not ever.

RYAN POLLARD MARSDEN

The final series of *The Sarah Jane Adventures* is currently being shown on BBC One and Series One-Four are available to buy on DVD from 2|entertain. That's all for this issue – see you again at Christmas! DWM

ON THIS MONTH... 15 YEARS AGO

November 1996 - dreams of a new series are fading, but *Doctor Who* is still adored...

EXCLUSIVE! Paul McGann interview

So, Doctor... which way now?

We consider the possible futures for Doctor Who

THE PARTY'S OVER...

The mourning after...

As 1996 drew to a close, realisation dawned that the TV Movie wouldn't lead to a new series of *Doctor Who*. Eighth Doctor Paul McGann was philosophical as he spoke to **DWM**'s Simon J Jerrard: "I don't mind losing out, really. I've had a go and things didn't work out. That was my crack at it and now it'll probably be someone else... but like I said, they've still got until Christmas to call me up..."

MISSION STATEMENT

With no new material on the horizon, what would **DWM** itself do? '**DWM** has stopped being a magazine strictly about *Doctor Who*, and become one about the *Doctor Who* phenomenon,' declared the mag's departing assistant editor Scott Gray, 'a celebration, not just of a remarkable television series but of the entire subculture it has generated... **DWM**, in short, is about *you*.' The message was clear – TV series or no TV series, **DWM** was here to stay!

AUNTIE'S FAVOURITE!

Gallifrey Guar

Doctor Who wins major 'people's choice' award!

Despite the gloom, there was cause for optimism in *Gallifrey Guardian*. 'On Saturday 3 November Sylvester McCoy and Peter Davison accepted the "Favourite Popular Drama" award on behalf of *Doctor Who* at the *Auntie's All-Time Greats* birthday party and award ceremony,' reported **DWM**. This was the first major award ever received by *Doctor Who*, and the general public had voted the series as the best BBC Drama programme in 60 years of televison. With support like that, surely *Doctor Who* would *have* to return again to TV one day...?

DOCTOR WHO
EXPERIENCE

'THE HOTTEST TICKET IN THE UNIVERSE'
THE DAILY MAIL

POLICE PUBLIC CALL BOX
SPECIAL OFFER

CAN YOU FLY THE TARDIS?
SAVE £5* ON ADVANCED TICKETS PROMO CODE: DW10
DoctorWhoExperience.com
KENSINGTON OLYMPIA TWO, LONDON 0844 209 7354

*Offer excludes merchandise packages, valid on tickets purchased before 31st January 2012, booking fees may apply.

BBC logo © BBC 1996. Doctor Who logo © BBC 2009. TARDIS image © BBC 1963. Licensed by BBC Worldwide.

BBC

THE DWM INTERVIEW

Baptism of FIRE!

Marcus Wilson – the man in charge of the day-to-day running of *Doctor Who* – looks back over his hectic first year...

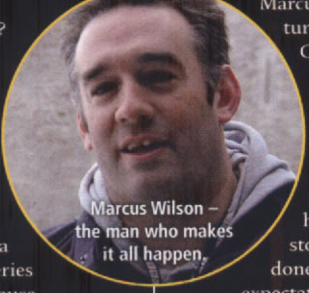
Interview by BENJAMIN COOK

"There's a lot of love for *Doctor Who* at the BBC," states Marcus Wilson, the show's producer, "but they're not afraid to let you know if they feel you've slipped somehow. 'Don't cock it up.' That's basically the note coming down from on high. Ben Stephenson, the Controller of Drama Commissioning, is a big fan, he's very encouraging, but he sets the standard high. There's a lot of trust in us to manage the show."

Then there's the public scrutiny. "The only thing I can compare it with," says Marcus, "is the attention that a soap or *The X Factor* receives. If Matt [Smith] goes out on the town with Daisy [Lowe, his girlfriend], there are photos in the papers the next day. He's living his life under scrutiny, and so is the show. Everything we do is written about."

How does Marcus deal with that?

"If you read all the different reviews, your brain starts to explode. There's such rubbish in some of the papers. Things like the whole debate about the ratings... I feel for Steven [Moffat, *Doctor Who*'s showrunner] most of all, because people read stuff into things that aren't there. There was a story that we had this year's mid-series break for financial reasons and because we were behind. That is categorically untrue. Steven pitched the split to me over a year ago, before I even started. I thought it was a great idea. We wanted to leave people on a cliffhanger over the summer, and then come back in the autumn, which is where Steven thinks, traditionally, *Doctor Who* should be."


Marcus Wilson – the man who makes it all happen.

And what does Marcus think?

"I'd watch *Doctor Who* at any time of year," he smiles.

DWM has met with Marcus on a Monday morning at the end of October – for breakfast at Fortnum & Mason, in London, just around the corner from Piccadilly Circus. This afternoon, he's off to attend an editing session of the *Doctor Who* Christmas Special, with Steven and departing executive producers Piers Wenger and Beth Willis. "I just want me and my team to make the best show we can," insists Marcus. "None of us is without fault, but... Steven's plans for next year – and 2013 – will definitely, I think, go some way towards answering some of his critics. Where he intends to take the show should go down really well."

Of course, everyone's a critic. "The kids in the village I live in now give me script notes," he laughs. "They're so honest, which is great. They'll tell me what they like, what they don't like, and what doesn't make sense. 'Didn't get that. Don't like that monster.' They're really direct."

Does he take their advice on board?

"We make this show for them," he replies, "so their opinions are utterly valid."

Born in 1973, Marcus grew up watching Tom Baker as the Doctor. "He was *my* Doctor. I vividly remember the Key to Time season [1978-79]." He's watched the show since it returned to television in 2005, taking over as producer on this year's two-part series opener, *The Impossible Astronaut/ Day of the Moon*. "I want to make the show I want to watch," he says. "My two things are: what do I want to see, and what does Steven want to see? Those are my touchstones."

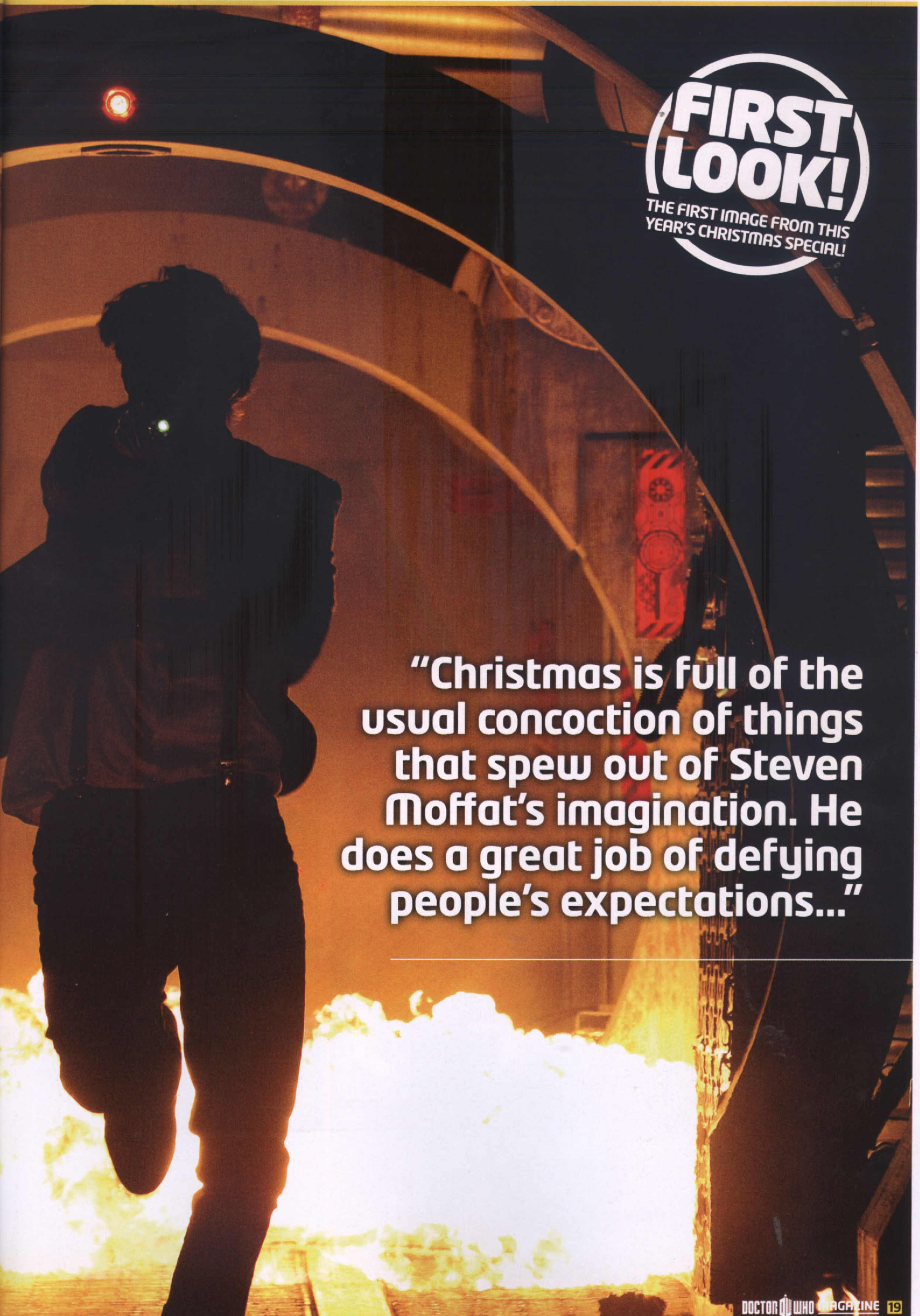
This year's Christmas Special will be Marcus' first in charge. "It's Christmas turned up to 12. It's the most Christmassy Christmas Special we've ever seen. It's a lovely, heartwarming, touching tale. It's literally magical. It's full of the usual concoction of things that spew out of Steven's imagination. You're going, 'How can you have that *and* that in the same story?' – and yet it works. Steven has done a great job at defying people's expectations of where he'll go next with the show. I watched the Christmas Special for the first time, in a very rough form, last Thursday. The last ten minutes really got me. I shed a little tear. It's a very emotional tale. It's got real heart, and a great cast."

It's more of an ensemble piece than last year's Christmas Special, explains Marcus. "*A Christmas Carol* felt like a head-to-head between Matt Smith and Michael Gambon [Kazran Sardick] – with a significant contribution from Katherine Jenkins [Abigail], of course – but it's more of a family this year. It's got very young characters in as well. Matt is so good with kids, and the way that Steven has written the kids is very witty. Of course, the question on everybody's lips is, 'When are Amy and Rory coming back?'"

And...?

"Well, I can't possibly comment," he chuckles. "It did seem odd going on the journey without them this Christmas, but it brought out a different side to Matt's Doctor. It's nice to give Matt a chance to stretch different acting muscles."

The Christmas cast also includes comedians Arabella Weir and Bill Bailey. "You can't have Arabella and Bill without a glint of humour coming through," explains Marcus. "Bill especially ►



FIRST LOOK!

THE FIRST IMAGE FROM THIS YEAR'S CHRISTMAS SPECIAL!

> "Christmas is full of the usual concoction of things that spew out of Steven Moffat's imagination. He does a great job of defying people's expectations..."

◄ is a big fan, so he was in heaven. 'I'm in *Doctor Who*!' It was quite tricky to make the dates work – he got straight off the plane from performing in New York – but he was just, like, 'No, I'll be there. Please. I really want to do it.' He had a really good time."

Marcus likes to be on set for as much of *Doctor Who*'s recording as possible. "You should be there at the sharp end," he says. "If you're asking your crew to do night shoots till four in the morning, you should be there with them. It's important. Also, you're there as a guide to the director. I'm probably more pernickety than some producers. I will go to see new sets before they're shot on. I will go to Wardrobe to check out the costumes. I'll make sure all the actors are happy, and I insist on meeting every member of the crew, down to the drivers. What saves you on a show like *Doctor Who* is, everybody loves it. The crew pulls together.

"I've had to sometimes take painful decisions, like mounting a reshoot. It's not a decision I take lightly, but... We were snowed off one day last Christmas [during the recording of two-parter *The Rebel Flesh/ The Almost People*] – literally, the final day of the shoot. We ended up having to abandon ship at ten in the morning. 'If we don't leave now, we're not going to get out of here.' But what's lovely about the crew is, we'd agreed to have the bank holiday after Christmas off, and everybody was like, 'I guess we're coming in on the bank holiday after all, then,' so we still finished the block on schedule. Everybody wants to do their best work, because they know they're going to put it in front of their kids or their friends' kids. You're doing it for the kids. There's none of the kind of angst that goes with a nine o'clock drama."

These days, TV producers have often worked their way up from being script editors. Marcus took a more 'scenic' route. He started out as an assistant grip on ITV1 soap *Emmerdale*, before becoming a Third assistant director. "I couldn't make the move up to Second, because none of the Seconds were leaving," he says, "so I moved into the Locations Department. I became a locations manager, and then back into the ADs as a first. I did that for seven years."

His credits as a First AD include BBC One's *Cutting It*, ITV's *At Home with the Braithwaites*, *Heartbeat*, and *The Royal*, and Channel 4's *No Angels*. "I loved being a First. It's a brilliant job. You're right at the heart of it. You're dealing with every department. You've really got your hands on the machine." In 2004, Marcus was promoted to line producer on *Cutting It*, and received his first credit as producer in 2007, on BBC One drama *True Dare Kiss*.

"Line producers are in charge of the money, and taking care of the scheduling... They're with you throughout prep and for the shoot. At the end of the shoot, they finish. Producing is more about being across everything, putting your arms around the whole production, keeping it on track. You're responsible for the realisation of the show. You get the scripts, and you go, 'How do we make this?'" Marcus has produced episodes of BBC One sci-fi shows *Life on Mars* and *Paradox*, ITV1 drama *Whitechapel*, and long-running detective series *Taggart*. "But I've always kind of had my eye on *Doctor Who*," he says.

So how *did* he land the *Doctor Who* job? After all, one doesn't simply walk into Upper Boat...

"I was approached to be a First AD on the 2005 series with Christopher Eccleston," he reveals, "but I wasn't free, which was a shame. Then again, what I'm finding now is, I can't watch *Doctor Who* as a viewer anymore, so I'm glad it wasn't spoilt for me. When I heard that they were changing producers and execs after the 2009 Specials, I asked my agent to put my name forward, but I didn't hear anything. Then I was up in Glasgow last summer, and I got an e-mail from [production executive] Julie Scott, who I'd worked with on *Life on Mars*, asking about my availability for 'BBC Wales projects', as she put it. In my head, *Doctor Who* was taken, so I didn't think it was that."

Very quickly, it became apparent that it *was* just that. Marcus was invited in for interviews with Piers and Beth, and "a very long conversation" with the showrunner. "I thought it would be a formal interview," says Marcus, "but as soon as you meet Steven, you realise there's nothing formal about him. We chatted for a couple of hours. I came out thinking, 'If I don't get the job, at least I've met Steven Moffat.' I really enjoyed it."

Marcus says he "loved 80% of what Steven was doing with the show," but had resolved to be upfront with the showrunner about the other 20%. "I thought, 'This could be my one shot at it, so I've got to be myself and be honest.' What was reassuring was, where I said, 'But this could have been done better' or 'That didn't quite work for me,' Steven was like, 'Yeah, I know,' and told me about some of the things that he wanted to improve. It felt like we were singing from the same hymn sheet."

Marcus describes his job as "getting inside Steven's head as fast as possible." Is that ever compromised by the scripts being delivered at the eleventh hour?

"The way I always find it in my heart to forgive Steven is, we want the scripts to be absolutely as good as they can be. There's no point in having a show that's sharp, on budget, and on time, if it's boring. More than any other writer I've met, Steven is relentless in his self-criticism. He mercilessly self-edits. He won't hand over the draft until he's rewritten it, rewritten it, and rewritten it again. I often get e-mails from him going, 'I've had a good day today. I've junked ten pages.' He's thrown out ten pages, because he doesn't think they're good enough! But what's reassuring is, when the script finally arrives, you could go out and shoot it as it is. You don't go, 'Well, this needs work, that needs work...' You go, 'Okay, I can see it.'"

Even so, the sooner Marcus can get inside Steven's head, the better. "All our writers understand that you can't just click your fingers and go, 'Build me Alpha Centauri!' Like, for this year's Christmas Special, I said to Steven, 'I know you haven't finished the first draft, but I've got a crew here ready to work, so what can we be looking for? What can we be thinking about?'"

Marcus relates a list of things that appear in the Christmas episode, which are all a little too spoilery

American beauty! *The Impossible Astronaut* was Marcus' first episode as producer...

Realising Demon's Run presented a huge challenge for Marcus...

...as did the interior of the Teselecta.

"Marcus! What's my motivation?"

to reveal right now. "I thought, okay, that's an interesting list, but it keeps us going. E-mails from Steven can both ruin and enliven my day."

Asked what has been the most intimidating thing he has read in a newly-delivered *Doctor Who* script, Marcus says, "It was either *A Good Man Goes to War* or *Let's Kill Hitler*. Both had such scale to them – realising Demon's Run, and it not looking like we'd just gone to a warehouse in Cardiff. That's probably the closest that we sailed to the wind. And the interior of the Teselecta. We knew that we had to find a way to really sell that, because the end of the series depended on it as well.

"I knew that I'd gone native when I was reading Episode 13 [*The Wedding of River Song*], and I was leafing through going, 'Yeah, we can do that. And that. And I don't know if we can do *that*, but we'll find a way.' That's where people like [visual effects house] The Mill are brilliant, because they want their best work on screen, so they'll often throw in an extra thing here and there. I have a relationship with The Mill now where they charge me Jammie Dodgers for extra effects shots."

So *that's* how the BBC should solve the licence fee deficit!

"It kind of is. The BBC gives us a good budget, but there's never enough money, and never enough time, so it's always what you can get away with. You're always in danger of falling on your face, because the ambition for the show is so high and you're pushing it as far as you can go. There's an episode we're talking about for next year that is what you'd think of for a movie. The Mill has gone, 'Leave it with us. We'll see what we can do.' We've started the conversations really early, to make sure we're writing for the edge of what can be achieved.

"That's one of the things that makes it really hard to find directors for the show. The range of storytelling in *Doctor Who* is massive, and you need directors who can do action, comedy, and romance, as well as have a great visual imagination. We wanted a safe pair of hands opening the series, with those huge episodes set in America, so Toby Haynes was a dead cert. That was a great relief to me, coming in – to have an experienced *Doctor Who* director.

"I'd watched Toby working on set, on *A Christmas Carol*, when I popped down for the day to meet the team. I thought, 'This guy is so right for *Doctor Who*. He *gets* it.' They were shooting the sequence on the rickshaw. I was in a green screen studio with a rubber shark, a rickshaw, Katherine Jenkins, Michael Gambon, and Toby blasting out music from *Raiders of the Lost Ark*. I thought, 'Yup, this is *Doctor Who*. I've arrived.'"

When *Doctor Who* resumes production in February next year, Marcus will be back as producer. "We've done the overall storylining, and we're in the process of commissioning scripts," he says. "Steven, touch wood, will be finishing Episode 1 very shortly, and by Christmas, we should have four or five scripts in the bag."

The show will be in production for virtually all of 2012, and Marcus promises "a real range" of stories. "The ambition of these scripts is huge. Steven has pitched kind of blockbuster ideas. Movie poster ideas, with killer titles. Steven is a great believer in the value of a good title – *Let's Kill Hitler*, *The Wedding of River Song*... People complained that those titles were misrepresentative, but the title is just another part of the marketing. It sucks you in. It would be boring if it gave you exactly what it promised."

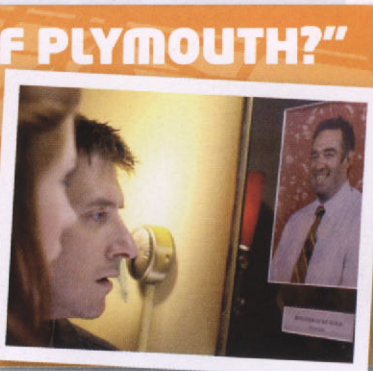
Marcus talks of "bringing on the next generation of *Doctor Who* writers," too. How does one get to write for the show, then?

"We find new writers from a whole range of places," he explains. "There are writers who have approached Steven. There are agents who go, 'I hear you're looking for writers for the next series...?' We don't take unsolicited scripts, because we can't. We'd be deluged. For legal reasons, everything needs to be submitted through an agent. But we'll approach new writers. We'll talk to them about their take on the show. If we feel it's similar to ours, we'll get them to pitch us an idea, or sometimes Steven, who's overflowing with ideas, will go, 'Here's a two-line pitch,' and see what they come up with. ►

"I have a relationship with The Mill now where they charge me Jammie Dodgers for extra effects."

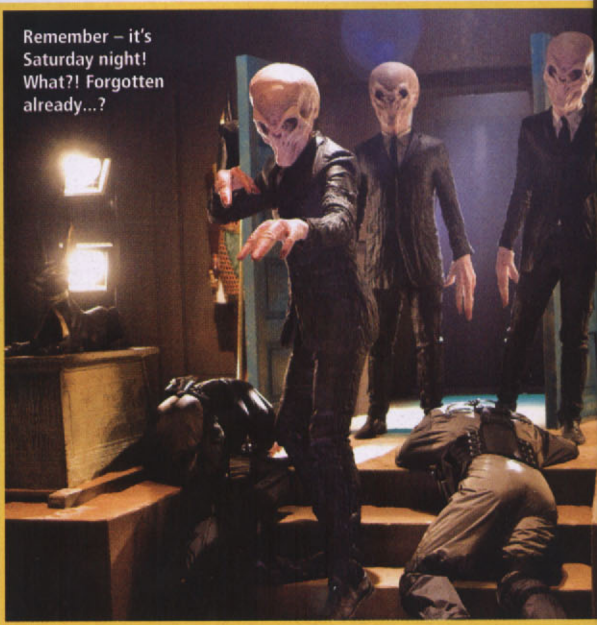
"WHY ARE YOU SCARED OF PLYMOUTH?"

Eagle-eyed viewers might have spotted Marcus' cameo in *The God Complex*. "Basically, we needed 50-odd photos of people to put on the walls of the hotel," he explains, "so we asked the entire crew. Because I wouldn't ask the crew to do anything I wouldn't do, I had my photo taken as well. Beth is in there somewhere, too. Piers and Steven were the only ones who avoided it. They were mysteriously absent that day. What I didn't expect was, Nick [Hurran], the director, moved my photo so that it was right there, centre screen, being studied by Amy and Rory. Until I saw the rushes, I didn't know I was there. The number of people I've had e-mails from since going, 'Why exactly are you scared of Plymouth?' To which my answer has to be, 'Not a clue!'"



MARCUS WILSON

"Don't panic. We have it all under control."


Remember – it's Saturday night! What?! Forgotten already...?

"People say the series is darker... but look at something like *Harry Potter and the Deathly Hallows*..."

We're exploring new writers, as well as seeing which established writers we can tempt back."

Offering further hints about next year's series, Marcus reveals: "We've got a couple of returning monsters, some old fan favourites – it's a thrill for us, as a crew, but also for the audience – but we're going to move them on a little bit. 'That's how they were done in the 60s or 70s. *Here's* what we can do with them now.' Kids these days are really good at spotting bad CGI or prosthetics, so we can't do anything substandard. One flick of the remote, and you go from *Doctor Who* to *Harry Potter*. We've got to compete at that level, on a hundredth of the budget.

"Sometimes you get it totally right. Like the Dalek when it was brought back in Rob Shearman's episode [*Dalek*, 2005]. Or the Cybermen when they came back. I don't think any of us would say that the multicoloured Daleks last year quite worked, but you've got to try new things. If you just repeat and repeat, the show is in danger of stagnating. Whilst the new Daleks maybe didn't please everybody, I think it was the right thing to do, to try to keep the show moving forward. Our monsters have to be as good as they can be."

Like Steven, Marcus gets "frustrated" with fans who publish spoilers online. "It does hurt us. This year, some fans revealed dialogue from Episode 13, which was depressing. The show is funded by the licence fee, so people feel they've got a bit of ownership. 'We've the right to know!' Well, I'd rather they just knew themselves, rather than telling everyone." The readership of those forums might only be a few thousand, but journalists are known to trawl them for stories. "We don't want photos of the monsters in the papers before they're seen on screen," reiterates Marcus. "To see a monster on set, having a cup of tea, not lit properly, destroys the impact of seeing it for the first time on TV, in all its glory. On set, we've tried blacked-out cars, bin bags over their heads, that sort of thing...

"We love the fact that we've got such loyal fans, don't get me wrong. When we were shooting the pirate episode [*The Curse of the Black Spot*] in Cornwall, we had 500 people watching us on the docks at, like, two in the morning. A lot of kids, I'm sure, were pretty grumpy the day after. But everyone was so helpful. The minute Steffan Morris, the production manager, said, 'Right, we're going for a take. Everyone be quiet,' it was like... silence. So we have got really nice fans. I've no problem with people coming and watching the filming, or getting a photo with Matt or Karen. I just get frustrated when stuff is revealed before it's ready to be revealed."

For all that, this is a producer who, clearly, loves his job. "More than any other job I've ever had," he nods. "It's given me an enormous amount of joy. It is hard, it is mad, it's a big beast, but I get to play with the biggest train set in television. I've learnt to be open-minded – to read each script, digest it, and go, 'Leave that with me,' rather than the knee-jerk reaction of, 'We can't afford that.' Basically, don't panic. Those are the two big things: 1) Don't panic, 2) It's Saturday night. We were filming some scenes early on, and Beth called me in and went, 'It's looking great, but remember *it's Saturday night*.' That was a brilliant note, because it was a reminder of our audience, the energy, the feel of the show. I had that written on my notes board for the rest of the year. 'Don't forget, it's Saturday night.'

"People talk about the Steven Moffat era being darker. I think it's a little bit moodier, we've pushed the lighting and the camerawork a little bit in that direction... but then look at something like *Harry Potter and the Deathly Hallows*. I came out of Part 1 feeling quite depressed. It's a dark movie. I don't think we're approaching that kind of territory. Steven's stories draw from the subconscious. The crack in the wall. The monsters that makes you forget you've ever seen them. I remember reading the Silence for the first time and thinking, 'Bloody hell, that's good.' Steven tells stories that get inside your head." DWM

NEXT ISSUE: DWM goes on set for the 2011 Christmas Special, and catches up with stars Matt Smith, Bill Bailey, Alexander Armstrong, Maurice Cole and Holly Earl, amongst others...

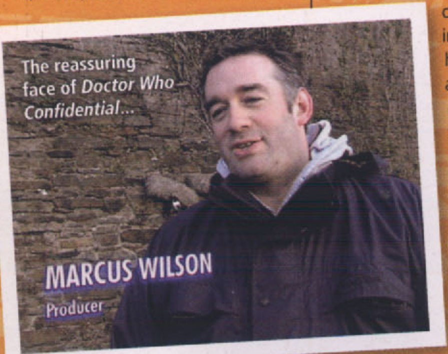
"CONFIDENTIAL HELPED KIDS SLEEP AT NIGHT."

In September 2011, after six-and-a-half years on air, *Doctor Who*'s behind-the-scenes spin-off show, *Doctor Who Confidential*, was axed by new BBC Three controller Zai Bennett, who is, reportedly, keen to focus investment on original commissions in the future. "I understand that a new controller wants to put their own mark on the channel," says Marcus, "but it seems a shame to throw out a show that does so well. It gave people an idea of what working in the industry is like. My cousin wants to work in radio now, because he got really excited about an episode of *Confidential* where they looked at sound post-production.

"What *Confidential* was really good at as well was reassuring kids. They could watch *Doctor Who*, be scared by the monsters, and then see how the monsters were made. I think *Confidential* helped a lot of kids sleep at night. They were a wonderful team, *Confidential*. They were part of the *Doctor Who* family. When I first started, it was very odd being filmed at work. You found yourself minding your language for one thing. There was no down time. Some of the cast found that a bit hard. The regulars handled it like pros, but some of the guest cast found it strange that there's no 'off'."

Will there be anything to replace *Confidential*?

"Like a lot of things, I suspect it will transfer to the internet. The BBC website and Interactive will expand, and I hope some of the *Confidential* guys will move into that. In 2013, there will a particular fascination with the history of *Doctor Who*, for the show's 50th anniversary, so it seems an odd time to finish *Confidential*. I'm really sad about it. I'm going to miss them."


The reassuring face of *Doctor Who Confidential*...

Requiem

VAMPIRE KNIGHT

THE SAGA CONTINUES...

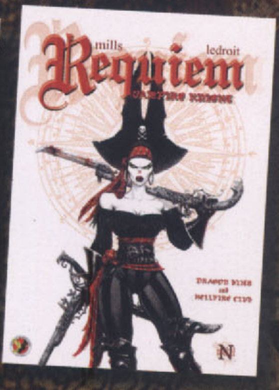
Follow Requiem's struggles in the dark and twisted world of Resurrection in these other great volumes, as he encounters deadlier enemies and greater dangers...!

mills
ledroit
Requiem
Vampire Knight
Resurrection and Danse Macabre

Requiem Vampire Knight Volume 1: Resurrection and Danse Macabre
ISBN: 978-84653-437-9 £11.99

mills
ledroit
Requiem
Vampire Knight
Dracula and The Vampires Ball

Requiem Vampire Knight Volume 2: Dracula and The Vampire Ball
ISBN: 978-84653-438-6 £11.99


mills
ledroit
Requiem
Vampire Knight
Dragon Blitz and Hellfire Club

Requiem Vampire Knight Volume 3: Dragon Blitz and Hellfire Club
ISBN: 978-84653-457-7 £11.99

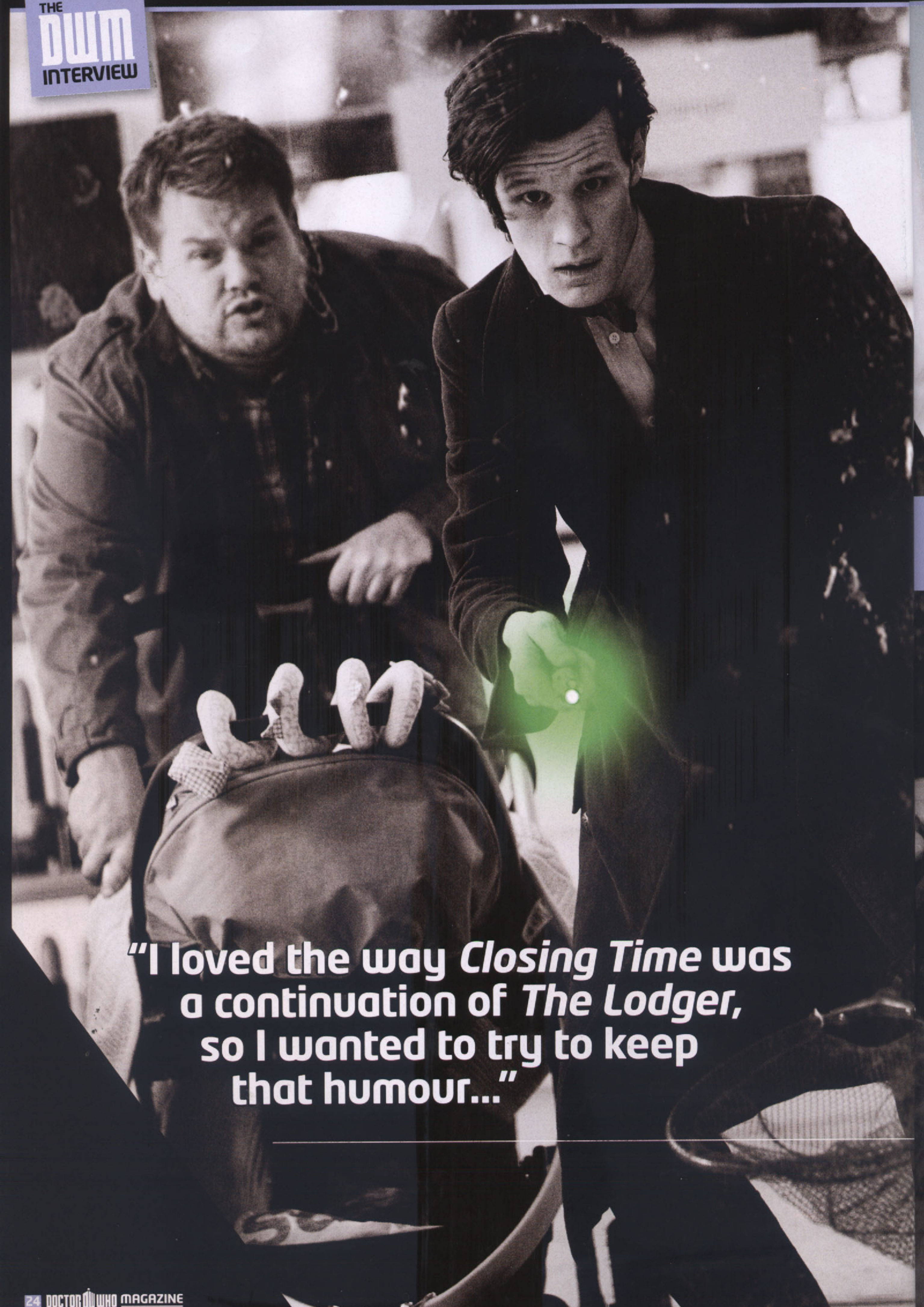
mills
ledroit
Requiem
Vampire Knight
The Convent of the Sisters of Blood and The Queen of Dead Souls

Requiem Vampire Knight Volume 4: The Convent of the Sisters of Blood and The Queen of Dead Souls
ISBN: 978-84653-458-4 £11.99

mills
ledroit
Requiem
Vampire Knight
The City of Pirates and Blood Bath

Requiem Vampire Knight Volume 5: The City of Pirates of Blood Bath
ISBN: 978-84653-496-6 £11.99

AVAILABLE FROM ALL GOOD BOOKSTORES AND ONLINE RETAILERS!



> "I loved the way *Closing Time* was a continuation of *The Lodger*, so I wanted to try to keep that humour…"

'Abbott & Costello meet the CYBERMEN!'

Closing Time director Steve Hughes meets **DWM** to discuss how he turned a department store into a haunted house, prepared River Song for her final showdown and – along the way – avenged Adric…

Interview by JASON ARNOPP

The late 1970s. *Doctor Who* blasts out of the television set in the living room of a Wigan house. Young Steve Hughes cowers behind the sofa, terrified by one particular monster on the screen. A creature which, unfortunately for him, currently appears in every single episode of the show. Steve whimpers as the bug-eyed beast stares out of the screen at him, unblinking…

"I don't know why Tom Baker scared me so much," says Steve now. "But that combination of his big eyes, long scarf, curly hair and booming voice definitely frightened me more than the monsters did. I remember the end of *Logopolis*, when Tom fell from the Pharos Project dish and transformed into Peter Davison. I was relieved, because Peter seemed much less threatening!"

A few decades later, Steve would find himself directing the action in *Doctor Who*. He was at the helm of Gareth Roberts' *Closing Time* – a sterling blend of feel-good, buddy-buddy laughs, looming Cyber-threat and lurking pathos as the Doctor heartbreakingly starts referring to himself in the past tense. Hand in hand with Steve's breakthrough success, of course, has come explaining to people exactly what it is that he does.

"People have told me how great it was that I got that pre-titles sequence in there, with the Cyberman in the changing room cubicle," says Steve with a laugh, "but obviously that was in Gareth Roberts' fine script! Here's one metaphor for what a director does: you're given a house and it's your job to decorate it. The structure's already there, but you choose the wallpaper, the carpets, you maybe knock two things together to make a longer scene… Okay, so it's not a great metaphor, but it's a good way of saying that scripts are usually 80 or 90 per cent there when you get on board. You don't join in order to develop a script. Obviously you have input – you talk about dialogue and maybe suggest that the scares could be bigger here and there – but the director is mainly there to interpret the script as it's been written. You give it a voice and make it as good as it possibly can be."

Steve Hughes is a driven individual. He talks fast, with lashings of enthusiasm. Our interview with him probably took half the time as your average chat with the equivalent amount of detail. He is clearly a proper *Doctor Who* fan, too, even if he grew up among mates who were even more obsessive.

"They'd tape every episode off the TV and keep it all catalogued," he says. "Peter Davison really maintained my interest in the show after Tom Baker, and made me go back to watch pretty much every episode from William Hartnell onwards. I've watched the show throughout all its regenerations! And I'm not just saying this, but Matt Smith honestly has become my favourite. He just brings so much to the part. During his first series, I was blown away by how much he felt like an old man inside a young man. He had this really iconic, interesting face and otherworldliness. Matt told me he was a big fan of Patrick Troughton's Doctor and you can definitely pick up bits of that in his character. It was good to see him say a Troughton line in *Closing Time*: 'I see you've redecorated. I don't like it'!"

When Steve and his school friends re-enacted *Doctor Who* serials in the playground, Steve developed a grudge against Cybermen which would finally pay off while making *Closing Time*. "Whenever we were playing *Doctor Who*, I'd always be Adric! Ever since *Earthshock* [*see this issue's Fact of Fiction on page 60 – Ed*] when Adric was killed off, I've always resented Cybermen while simultaneously loving them. So with *Closing Time*, it was my chance for revenge! When I was sat in the studio, watching the Cybermen's heads blow up, there was a little gratification there. 'Oh, that's for Adric!'"

Steve had very much enjoyed 2010's *The Lodger*, while having no inkling that he was fated to direct its sequel. "I genuinely thought it was brilliant. I liked how it was different to the other episodes in that series. It was great to see James Corden, who was very funny, and it had some really nice creepy elements. The figure at the top of the stairs was a good, subtle Hammer Horror image. It was just a really likeable episode and I think it got one of the highest Audience Appreciation scores of that series. When I read *Closing Time*, I thought it was a great sequel. We wanted a lot of references to *The Lodger*, while increasing the scale a bit more and making it a little bit darker. We naturally had a vein of sadness running through it, because the Doctor was going off to his doom."

Man with a vision: Steve Hughes.

How did Steve approach his first read of *Closing Time*? Did he start making notes straight away? "No, I always think it's best to initially read it as if you're reading a book. I try not to start thinking about shots. While reading that earlier draft, there were several moments when I broke off to tell my wife how brilliant this or that bit was going to be. She told me to go back and read the rest of it! But I do try to just read a script all the way through first. I loved the way *Closing Time* was a continuation of *The Lodger*, so I wanted to try to keep that humour. It was a bit like a Nick Frost and Simon Pegg double act. Or 'Abbott and Costello Meet the Cybermen'! The Doctor and Craig are kind of walking around in old Universal Studios horror movies! A shop at night can be very much the haunted house."

"After that initial read," he adds, "you do start making notes, in order to help prepare for the pitch meeting. That preparation can be difficult, because obviously you haven't yet had meetings with any of the show's FX department heads and yet you have to be confident. But even though I hadn't done much work with prosthetics or mechanical FX, I'd watched a lot of DVD making-of things, which is a brilliant film school in itself. You see how other people do it and often it makes sense to do the same."

Did Steve initially feel a little cheated that he only got one scene with Amy and Rory? ►

Perfume lady accidentally scribbles over the top of the girl's prized Patrick Troughton autograph.

"When I first read that script, I was thinking, 'Oh no, I've hardly got anything with them!' because I think they're two of the best companions the Doctor's had. The balance is just so right between the Doctor and them. After that first read, I had to go back to *The God Complex* and find out what had gone on! That was a really nice goodbye, but I was really pleased to have this lovely moment when the Doctor sees Amy and Rory and wants to go up and talk to them because they're his best friends, but he has to leave them to get on with their lives. Amy has a career now and we tried to dress her up a little bit smarter as if she'd got a job in the music industry or recorded an album! Such a bittersweet moment for the Doctor."

As a newcomer to an established show like *Doctor Who*, how do you go about slotting seamlessly in and taking directorial control?

"As with any job, you just hope to go in there, be a good guy and win people over with your personality. When you also know the subject matter, you can reference things so that people realise that you know what you're talking about. But the people at Cardiff are genuinely such a nice bunch that there's really no-one there to feel intimidated by. You want the episode to be the best, but you also feel very supported. Everyone's pushing you forward, because they all love it as well."

Did Steve talk directly to Gareth much? "TV is different to when you're making a movie, because in that scenario you're directly working together with the writer a bit more. We had several meetings with the script editor and said things like, 'There's no way we can shoot this in the time we've got' and 'We need more of this, or less of this'. Gareth was great at taking notes and making the adjustments that we wanted. It's a real collaboration."

As Steve got his head around the practicalities of shooting *Closing Time*, it became clear that he'd be using more real locations than the average *Doctor Who* episode. "Very early on, I think it was clear that the production team would be using an actual location for the store itself. Otherwise it would mean building a huge shop – and *Doctor Who* doesn't quite have the budget that everyone thinks! We looked around Cardiff, found a few shops and got it down to two at the end. One was quite modern and the other had been built on the side of a church and had a few creepy twists and turns. So we went for that one! Even though the story wasn't about the shop itself being creepy, it just felt like that one had a little more character."

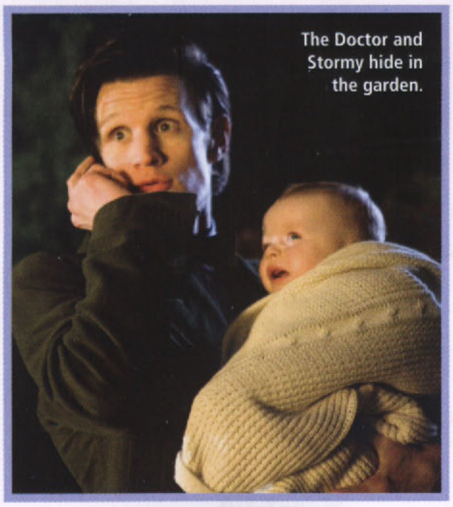
Steve, cast and crew spent seven nights in Cardiff's Howell's/House Of Fraser, populating it with Cybermats, dilapidated Cybermen and fine actors. "We could only get in there at 7pm

"Think you're scary? I've just had to change Stormageddon's nappy."

and were out by 5am or 6am," says Steve. "We obviously had a baby in pretty much every scene – and babies are only allowed to be on camera until midnight at the very latest! So we had to be very canny about which scenes could involve a real baby and which could involve a dummy. It was quite a logistical nightmare."

Are we right in assuming that babies inevitably mean the interruption of otherwise great takes, about two seconds from the end? "Yeah! We were pretty lucky, though. You always try to have twins on set, because when one of them starts crying you can just swap them for another one. I'm a father and I know that all babies don't look the same, but sometimes you just have to manoeuvre the baby around and be creative about how you shoot it. Sometimes you would go almost all the way through a take and then the baby did start crying. Sometimes that would work and feel right. Other times, like the scene with the 'starscape' on the ceiling, we really wanted the baby to be looking up in wonder. That day, our babies were being quite crotchety! We didn't have as much 'baby time' on camera as we'd hoped for that scene, but we got it done in the end. It was one of the nicest moments of the episode."

> **"Matt shushed the baby and it stopped crying and smiled at him. He clearly has the gift!"**



The Doctor and Stormy hide in the garden.

Did being a dad make Steve less apprehensive about working with babies? "Yeah, I think you just have to accept that it's out of your control. There's no point getting stressed about it, because it's not going to help the situation. If you have to stop for 15 or 20 minutes while the baby's settling down, then that's just the way it is. You can't reason with the baby! It can be a bit frustrating, but there was enough time on the schedule to get everything we needed."

How many takes, dare we ask, did it take you to bag the scene in which the Doctor shushes Alfie and the sprog immediately stops crying? "One! It happened on the first take! We all just put our hands over our mouths and laughed. I'd thought I was going to have to shoot the baby not-crying first, then come back to that shot and be really creative about it. But when Matt shushed, the baby just stopped crying and smiled at him. It was a really wondrous moment: Matt clearly had the gift! It was great, because if we had done it with cutting between shots, you would have known that we'd cheated it. That was one of the easiest moments of the episode to shoot."

Turns out that both Matt Smith and James Corden were 'naturals' with kids. "James was about to become a Dad," says Steve, "and I think his baby was born about three days after we finished shooting. He was asking the mothers of the babies we were using for tips on how to hold them and stuff, but it was important for Craig not to look too comfortable with the baby, because the whole point of the story was that he was messing it up. It would look wrong if he was holding the baby perfectly! But they were both great with the kids. James had worked with a baby on *Gavin & Stacey*, so knew the ropes to a certain extent."

After the store footage was in the can, the *Doctor Who* crew rematerialised in a house in Llandaff. While this was a real dwelling, Steve's gang still needed to make certain adjustments. "We had to make the kitchen smaller, because we wanted Craig's house to feel very nice and warm, but we didn't want people to think, 'Well how's he managed to afford this huge place?' So we scaled the kitchen down to about two-thirds of the size. Obviously, the house owners received a fee for use of their house. The locations guys had done a letter-drop in the general area, having looked around various places. You want somewhere that's reasonably close, rather than being two hours out of Cardiff or something. The Llandaff was the closest to what we wanted, with about the right decor. You haven't got the budget to go in and repaint all the walls, so you have to find something that's about 70 per cent there. The rest comes from dressing."

The final major sets were studio-bound: the Cyber-ship and the means by which the Doctor finds it. "Michael Pickwood, the production designer, built the changing room area," says Steve, "which was one of the last things we shot. It was great using a location where everything looked real and genuine and you could shoot around 360 degrees if you needed to! But having a built-set like that changing area was also brilliant because it's much more controllable. Things were just on hand if you wanted to grab them. When it comes to the advantages between sets and actual locations, it's six of one and half a dozen of the other." ►

RETURN OF THE MATS!

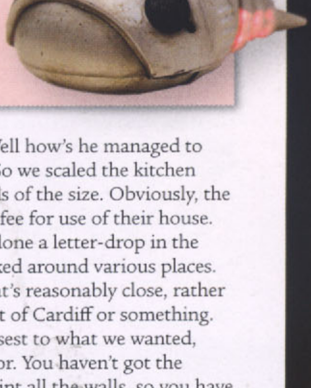
Closing Time brought us the first TV appearance of the Cybermats since 1975's *Revenge of the Cybermen*. Before that, they had caused havoc in 1967's *The Tomb of the Cybermen* and 1968's *The Wheel in Space*.

"I remembered them being kind of like eerie-looking woodlice in the earlier episodes," says Steve Hughes. "I knew it had been a long time since we'd seen them. Working with Neill Gorton at Millennium FX, we went back at look at their earlier incarnations, right up to the newer interpretations of them in the BBC's *Adventure Game*, *Blood of the Cybermen*.

"My big idea for a Cybermat," he says, "was that I wanted it to be part Facehugger – sneaking around in the shadows like those creatures in *Aliens*, waiting to jump out – and part piranha fish! Obviously, we wanted to keep that fundamental Cyberman feel, so we kept those eyes. A Cyberman is part human, part robot. So rather than have a Cybermat resemble a mechanical Hoover, it could be part piranha, just to make it more ferocious.

"It was important for the Cybermats to look non-threatening," he notes, "when their mouths weren't open at least, because they had to be doing their business around the shop. If you saw them, you wouldn't be going, 'Argh! Let's run away!' – you'd see it and think it could be a toy. Then when its jaws open and you see the teeth and gums snapping away, with the electricity... we wanted that taser-thing in its mouth to really scare you.

"We only used a couple of CG shots for when they jump. Audiences know when something looks fake. When the Cybermat was attacking James Corden, for instance, it was important that he wasn't just cupping his hands with something fake dropped in there!"



A 60s Cybermat and, below, the new breed.

THE DWM INTERVIEW

STEVE HUGHES

Behind the scenes on *Closing Time*: "Come on, pucker up, Corden."

> "When you're giving the Silents notes, and those dead eyes stare back at you, it's terrifying!"

So how do you become a *Doctor Who* director in the first place? As you might expect, it doesn't happen overnight. If you're Steve Hughes, you study graphic design at school and draw a lot. You then "bungle" your exams and end up in a local college which fatefully offers the use of a video camera, with which you shoot an hour-long movie based on *The Invisible Man*.

"I realised that I'd much rather make films than draw, considering that I was such a film and TV fan," Steve recalls. "So I ended up on a design-based course which dealt with sets, story boards and production stuff. I remember thinking, 'Maybe I can do this for a living'."

Wisely recognising that he wouldn't be able to walk straight into TV directing, Steve initially made use of the editing experience he'd gained during that course. "I ended up doing editing work down in London with lots of business news companies and the BBC. In my spare time, I'd make short films without any funding, by borrowing equipment from people."

Steve made 10 short films in as many years. "A lot of them weren't very good, but you make mistakes, learn and get more confident."

Working on BBC Three's former entertainment news round-up show, *Liquid News*, provided Steve with a key break in 2004. "The then-Controller of Continuing Drama Series, Mal Young, who obviously went on to help relaunch *Doctor Who*, was on the show as a guest, and my wife prompted me to give him a copy of the last show we'd done. It was surprisingly easy from then on – that's how I got my first break on the show *Doctors*, where I stayed for a while."

He certainly did, directing no less than 43 episodes. *Doctors* proved a really solid training ground for Steve, who went on to work on *Dream Team*, *Holby City* and the World War 2 drama series *Land Girls*. It was the latter show's glossy splendour which caught the eye of *Doctor Who* executive producer Beth Willis.

"I was working on a corporate gig one day," says Steve, "when I got a phone call saying, 'Beth Willis from *Doctor Who* would like you to come in for a meeting'. I genuinely had to sit down. Being such a big fan of the show, I thought it would be ten years before I'd even get anywhere close! In the meeting, Beth said she liked *Land Girls* and how cinematic it looked – and that was the style they wanted for the show. I went back for a second meeting, this time with producer Marcus Wilson."

During these interviews, did Steve feel the need to rein in his inner, shrieking fanboy? "No, they loved that! It wasn't necessary to be a *huge* fan in order to work on the show, but I think it helped. Steven Moffat was in my pitch meeting. I thought the man was a legend – I'd been a fan of everything he'd done on the show. So I had him, Piers, Beth and Marcus sitting in front of me, and I think Steven could pick up on my love for the show. It really helped, for instance, when we would reference *Tomb of the Cybermen* and talked a bit about that."

Tell us about the process of a director pitching for a *Doctor Who* episode. What exactly happens? "It partly involves saying what work you think needs to be done on the script, because it isn't finished at that stage. You might be asked for film references – which are ways to get across how you think of the characters. Also, in this case: how would you do the Cybermats? Should they be all CG or should they be physical things we could hold? That's the kind of thing you get asked at a pitch meeting, plus how you'd maintain the tone and stop things from becoming too scary. Would I use a hand-held camera? Have lots of tracking shots? Having read the script, you explain how you'd go about shooting it – and also offer opinions on the script's development. Maybe there's a scene here which should really go there. Hopefully they saw how excited I would be to do this, and I suppose I must have said the right things, because I got a phone call half-an-hour after the meeting to tell me I'd got the job."

Whenever Steve Hughes wins a commission, or generally feels he's winning at life, one image springs to the forefront of his giddy brain. "I always get a mental picture of the back cover of Queen's *Flash Gordon* album – that still of Flash jumping up towards the camera!" he says with a chuckle. "While driving back from Cardiff, I had that image in my head all the way home. I was punching the roof of the car and eventually had to pull over the car and walk around for a bit, to calm myself down. This was just before Christmas, too, so it was the best present ever!"

Once he'd finished wandering around a motorway in a daze, like some pumped-up Alan Partridge, Steve worked on his shooting schedule for the story which Matt Smith has dubbed *Three Cybermen and a Baby*. Once his plan had been seemingly set in stone, a spanner was thrown in the works. A tremendous spanner, but a logistical problem nonetheless. It was decided to make the episode's existing climax even more of a set-up for *The Wedding of River Song*.

"Originally," says Steve, "we had an ending in which Craig's wife Sophie came home and asked what had happened at the weekend. We cut to Stormageddon's bedroom and the starscape on the ceiling, where we saw the TARDIS spinning off through the heavens towards its eventual destiny. That was a really nice, sweet ending, but I flipped out when I read the new pages – where was this amazing stuff going to fit? I was gutted, thinking that someone else was going to have to shoot it and I wouldn't get to work with Alex Kingston or Frances Barber. But I came back for an extra half day and it was an amazing experience."

The new coda inevitably had a knock-on effect on the rest of *Closing Time*. "The episode was supposed to run at 45 minutes, so to make room for that, other things went. Most of the cuts were trims – the first kitchen scene originally went on longer, for instance, while we explained what the Doctor was doing back in Craig's life. When you watch the finished episode, there's still ten minutes left of it when the Cybermen are being defeated! That's why it's so pacy."

Two scenes were excised in their entirety. "There was an extra death scene," reveals Steve. "A warehouse worker was assembling a mannequin, down in the basement, and a Cyberman appeared behind them and gave them the chop! There was also a small moment with a Cybermat chewing on a cable, to show what it actually did. Of course, when your episode's over-running, those are the first things to hit the cutting-room floor. But I think what people really liked about the episode was the relationship between Craig and the Doctor. We thought it was more important to focus on that, rather than the death of someone you didn't know and weren't attached to!"

Remarkably, given the impressive impact of *Closing Time*'s final shot, with River Song entombed underwater in a space suit, Steve admits that it all felt "very, very silly" on the set. "We shot that in a room with a green-screen background. Alex Kingston was actually in the suit and wiggling her arms around. We tried a few different techniques, like firing a fan at her. We only had a few hours to do it. Then The Mill transformed it into an incredible FX shot!"

"That half day was a really nice break," he reflects. "Because the tone was generally quite light in this episode, it was great to do something darker and quite intense at the end. Of course, I also got to work with the Silents! It's so funny, because when the Silents take their masks off they're the nicest, least threatening people in the world! When you're standing on set, giving the Silents notes, and those dead eyes stare back at you, it's actually terrifying!"

Even scarier than Tom Baker? Steve takes a moment to think about this.

"There's *nothing* scarier than Tom Baker." DWM

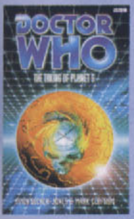
Under the sea: River waits to kill the Doctor!

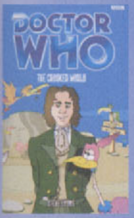
Cheques/Postal Orders payable to Who One Ltd
Open: Tues to Sat 9.30am to 4.30pm
Send A5 SAE for full catalogue

44 High Street, Ryde, Isle of Wight PO33 2RE
Tel: 01983 564455
email: sales@whoone.co.uk
web: www.whoone.co.uk

WHO ONE LTD

For all things Doctor Who since 1989!





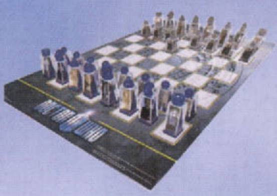
Eighth Doctor Paperbacks - New	
Alien Bodies	£7.99
Ancestor Cell	£5.99
Banquo Legacy	£5.99
Beltempest	£6.99
Burning	£5.99
Camera Obscura	£7.99
City of the Dead	£5.99
Coldheart	£5.99
Crooked World	£5.99
Domino Effect	£5.99
Earthworld	£5.99
Eater of Wasps	£5.99
Escape Velocity	£5.99
Face-Eater	£5.99
Fall of Yquatine	£6.99
Father Time	£9.99
Gallifrey Chronicles	£6.99
History 101	£14.99
Hope	£7.99
Legacy of the Daleks	£6.99
Mad Dogs & Englishmen	£5.99
Parallel 59	£5.99
Reckless Engineering	£5.99
Scarlet Empress	£5.99
Seeing I	£9.99
Shadows of Avalon	£7.99
Slow Empire	£5.99
Sometime Never...	£7.99
Space Age	£5.99
Taking of Planet 5	£5.99
Time Zero	£7.99
Timeless	£7.99
Trading Futures	£9.99
Turing Test	£19.99
Unnatural History	£9.99
Vanishing Point	£5.99
War of the Daleks	£6.99
Year of Intelligent Tigers	£9.99

p&p: 1 = £2. Extras = 50p each

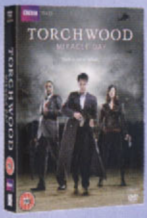
Sarah Jane Adventures Series 4 DVD
£19.99 + £1.25 p&p

MOTORISED TAIL ACTION!

Bump-N-Go Cybermat Motorised Tail
£14.99 + £3 p&p



Chess Set - Lenticular Pieces
£14.99 + £3 p&p



Torchwood Miracle Day DVD
£29.99 + £1.25 p&p

Time Wars Board Game
£14.99 + £4 p&p

100 Piece Jigsaw
£6.99 + £2.50 p&p

Past Doctor Paperbacks - New	
Amorality Tale	£5.99
Asylum	£5.99
Blue Box	£5.99
Bullet Time	£5.99
Bunker Soldiers	£5.99
Byzantium!	£5.99
City at World's End	£5.99
Deadly Reunion	£7.99
Drift	£14.99
Dying in the Sun	£5.99
Grave Matter	£9.99
Heart of TARDIS	£7.99
Heritage	£5.99
Imperial Moon	£9.99
Independence Day	£5.99
Infinity Doctors	£9.99
Instruments of Darkness	£5.99
King of Terror	£5.99
Last of the Gaderene	£7.99
Palace of the Red Sun	£5.99
Prime Time	£5.99
Psi-ence Fiction	£5.99
Quantum Archangel	£5.99
Relative Dementias	£5.99
Salvation	£5.99
Shadow in the Glass	£5.99
Storm Harvest	£5.99
Suns of Caresh	£5.99
Superior Beings	£5.99
Ten Little Aliens	£5.99
Tomb of Valdemar	£5.99
Verdigris	£5.99
Wolfsbane	£9.99
Zeta Major	£5.99

p&p: 1 = £2. Extras = 50p each

EXTERMINATE!

Dalek Fleece Blanket
£14.95 + £3 p&p

2012 Calendar
£7.99 + £1.75 p&p

Character Building Dalek Factory
£29.99 + £3.50 p&p

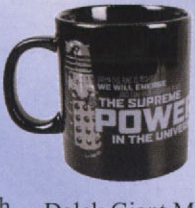
Character Building Eleven Doctors Set
£19.99 + £2.50 p&p

Character Building Cyberman Conversion Chamber
£19.99 + £3 p&p

THE SUPREME POWER IN THE UNIVERSE

Dalek Apron
£10.99 + £2 p&p

Keychain Torch
£6.99 + £2 p&p



Dalek Giant Mug
£8.99 + £3 p&p

Character Building TARDIS Set
£9.99 + £2.50 p&p

Character Building TARDIS Mega Set
Contains Doctor, Amy, River and Rory Mini Figures
£49.99 + £5 p&p

Character Building Time of the Angels Set
£9.99 + £2.50 p&p

Prices correct at time of going to press. Postage is for the UK Only.
To see our full range visit us online or contact us for catalogues. Trade enquries also welcome.

2ND HELPING

A new Doctor to keep Mrs Wibbsey on her toes!

The Second Doctor is back to help out the Fourth! And this time, Doctor Two is played by David Troughton – taking on his father's most famous role...

Interview by DAN TOSTEVIN

For someone who will probably be forever associated with *Doctor Who*, the series seems to be a relatively small part of actor David Troughton's life; certainly, that association is something that can still catch him off guard.

"I'm always amazed by the number of people who, as I say, 'come out' that they are massive *Doctor Who* fans," he admits. "I've never really understood that. Maybe because I'm from an acting family and it's a job. There are people who live their lives in awe of *Doctor Who* – and that's fine – but for me... I watched, of course I did, I watched every night, but..."

He trails off, and pauses to consider. "Everyone has grown up with it," he continues, eventually. "Everyone has their own Doctor, and they all think that he's the best. Though it's about time there was a woman, I think. But it is an amazing thing. And very British, too. To follow something like that... they live their lives through other people, basically, I think."

The original Second Doctor (and David's father) – Patrick Troughton.

David's first appearances in *Doctor Who* were in the 1960s, in the Second Doctor stories *The Enemy of the World* and *The War Games*. He returned alongside the Third Doctor for his largest role in the series, in 1972's *The Curse of Peladon*, and again with the Tenth, in 2008's *Midnight*, as well as lending his voice to numerous audiobooks and plays based on the series.

But it's his biggest connection to the show – the fact that his late father, Patrick Troughton, was the Second Doctor – that means he sometimes chooses to keep *Doctor Who* at arm's length. "I won't do *Doctor Who* conferences," David explains, "because I don't want to answer questions about my father all the time. His memory's more valuable than that..."

It's October 2011, and in a recording studio in central London, history is being made.

For one thing, *Serpent Crest* is coming to an astounding end. The five-part series has followed on from the success of *Hornets' Nest* and *Demon Quest* to form the third chapter of what writer Paul Magrs refers to as "the Nest Cottage adventures": audio plays produced by AudioGO, starring Tom Baker as the Fourth Doctor (alongside Susan Jameson as Mrs Wibbsey and Richard Franklin as Mike Yates), often based around the Doctor's eponymous Sussex home. Today, scenes from the two-part finale (comprising *The Hexford Invasion* and *Survivors in Space*, both due for release in December) are being recorded, and the story is certainly ending in style.

"This, to me, feels like in the 1970s when you'd get to the end of the series and the final story would be a six-parter, and you'd know you were in for something a little bit special," enthuses AudioGO's Michael Stevens, who has script edited the series. "Everybody has this sense that it's a really big adventure. But tonally, it's similar to the first story of the *Serpent Crest* series, *Tsar Wars*, in that it's a good old-fashioned *Doctor Who* adventure, rather fast, rather pacey, lots of characters, and it just feels that this year we're slightly upped those stakes."

But it says something for Magrs' audacity and creativity that this wild story and the broad canvas on which it unfolds are not the most intriguing things about *Serpent Crest*'s conclusion. Because today, the aforementioned David Troughton has joined the cast, playing a very special role indeed.

"He's an expert brought in to help out with something that UNIT have detected over the skies around Hexford," explains Paul, of David's character. "Mike Yates arrives with UNIT troops at the door of Nest Cottage, and there's an extra figure in the jeep. Nest Cottage is empty, because the Doctor is away having adventures, and this shabby character immediately takes the place over. And he's a big hit round the village. The ladies next door take a shine to him and he becomes a fixture in the village quite quickly.

"David Troughton's the only person that could have played him. When we started [recording], it was goosebumps. He did it exactly the way I imagined it being. And the only way it *could* be."

And with good reason, because today, David is recreating his father's role; this shabby visitor is none other than the Second Doctor himself!

"I always thought there was a darkness ►

"Everyone has their own Doctor, and they all think he's the best. Though it's about time there was a woman, I think..."

DAVID TROUGHTON

DOCTOR WHO
STARRING TOM BAKER
THE HEXFORD INVASION
DOCTOR WHO
SURVIVORS IN SPACE

The 'Nest Cottage' troupe gather for more extraordinary adventures...

> **"When two huge egos come together there's bound to be a bit of conflict!"**
>
> **DAVID TROUGHTON**

to the Second Doctor," says Paul. "And there'd never been that combination of Fourth and Second Doctor. It's a lovely clash. Here, they end up having a physical tussle, whereas the others would just have banter. These have banter too, but they end up just having a scuffle because they're two boys, really."

"My very first thought was 'Would David want to do it?'" Michael recalls. "He's read several Target books for us, so I knew that he could do an uncanny impersonation of the Second Doctor. Paul and I got together to plan the whole series, and we'd sort of egg each other on but it's only when we got to the stage of finding out if David would do it that we knew whether it would come off."

Was there a contingency plan in case he declined? "Yes! Lots of ideas, and I can't tell you what they were – things you wouldn't believe!" laughs Paul. "But I longed for *this*. It's about taking the Second Doctor's mischief to the cosmic level, really, and seeing how far it can go."

"We sounded David out much earlier this year: in theory," says Michael, "would he be inclined to do it, and he said that he would. Then it was a question of how and why; we needed the right story and the right reason to bring the Second Doctor into it."

And that's exactly what they've got. "It's an epic," grins Paul. "What you get at the end of this sequence is a big science-fiction movie. It has that scale, beginning in the village but then being whisked across time and space through a wormhole, and the bigness of all the creatures and monsters and spaceships around it.

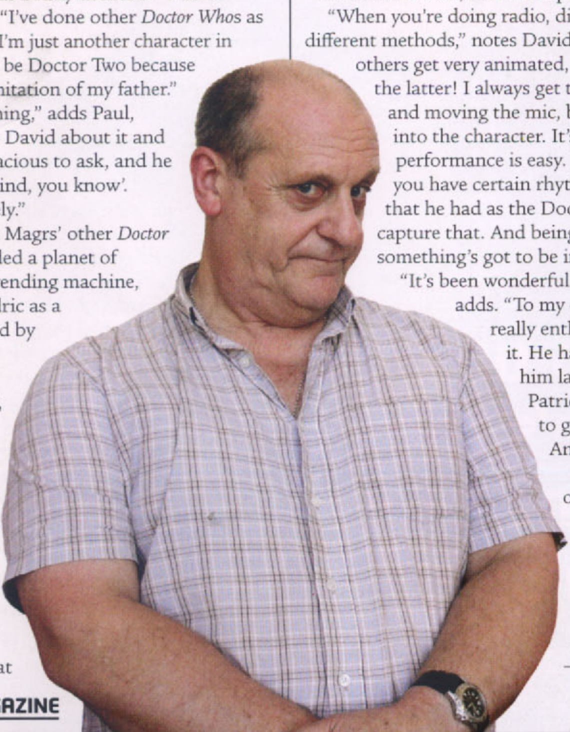
"Earlier on, we were doing stories within stories, so it gets kind of smaller and smaller – which has its own intricacies – but this is good old fashioned space opera. It was tricky to pull off, but I think we did it!"

Recasting any role, but particularly one as iconic and fondly-remembered as Troughton's Doctor, is not without its risks. The other major producer of *Doctor Who* audio content, Big Finish Productions, has recast various parts but never Doctors, and the sole instance of a Doctor being recast on screen (1983's *The Five Doctors*, in which Richard Hurndall took over from the deceased William Hartnell) is notoriously polarising.

Is the Second Doctor's appearance in *Serpent Crest* likely to cause controversy? "I think it's fine," says Paul. "I think actors and parts and roles... I know Big Finish has said that they would never do it, but you can never say never, really. David Troughton is fantastic, and I'd love to see him do the Doctor full stop, and so I never had any qualms about it. It was an audacious thing, but I think it's all right. It's worth it."

Does David see it as a risky decision? "I don't think so," he smiles. "I've done other *Doctor Who*s as different characters. I'm just another character in this. I just happen to be Doctor Two because I can sort of do an imitation of my father."

"And the lovely thing," adds Paul, "was that I talked to David about it and said how it was audacious to ask, and he said 'He wouldn't mind, you know'. Which was very lovely."



And besides, Paul Magrs' other *Doctor Who* work has included a planet of poodles, a sentient vending machine, and the return of Adric as a Scorpion King played by Manuel from *Fawlty Towers* – in the context of his career, the return of the Second Doctor seems relatively tame. "I know, that's true," Paul laughs, "Hooray! I'm glad. Never be too ordinary."

Does Paul set out to push boundaries, or is that more an unconscious side-effect of the stories he has to tell? "I just do things that interest me," he ponders. "It would bore me, otherwise, if I just did the normal plodding-up-and-down-corridors-with-Cybermen thing, people running around with guns. I've no interest in that. I think about great collisions of characters or ideas, and how you make that work."

"I'm cautious of doing things that are gimmicky just for the sake of it," says Michael, "but when you've got a new series every year you want to do something fresh. This works well for us, because it's familiar characters in new scenarios. Particularly with these two episodes, it's like 'Nest Cottage: the feature film'!"

But once you've done an epic movie featuring two Doctors, where do you go next? Is there a possibility that the bar has been set challengingly high? "One of the mistakes people make is getting bigger and bigger," opines Paul. "Doing the same thing but bigger is not me. There'll be something else that would be interesting and playful, there's *always* something else that nobody else has thought of. Or wouldn't dare to do!"

So, time for the big question: what is David's performance like?

"Bliss," Magrs beams. "Oh, the whole thing, it was just amazing. It's the physicality change as well – watching his face, seeing him turn himself into it."

"He sort of hunkers down a bit," agrees Michael, "and hunches over, and the expressions in his face..."

"When you're doing radio, different people have different methods," notes David. "Some are still, others get very animated, and I'm definitely the latter! I always get told to stop stamping and moving the mic, but that helps me get into the character. It's not easy. No performance is easy. But you listen, and you have certain rhythms and cadences that he had as the Doctor, so you try to capture that. And being his son, something's got to be in there!"

"It's been wonderful to watch," Michael adds. "To my delight, he's been really enthusiastic about doing it. He had a little video with him last week, playing Patrick back just in order to get into his voice. And he does get it."

Another member of the cast, Nerys Hughes – herself a *Doctor Who* veteran, having appeared in 1982's *Kinda* and, in 2008, *Torchwood's Something Borrowed* – is especially well placed to admire David's performance, having worked with his father earlier in her career.

"He was a very vital guy," she says, about Patrick. "Very vital. He was thin, and intense, with very magnetic eyes. David is a softer version. Patrick was kind and lovely and fun, but he had a steeliness. And an absolutely super guy. I can see Patrick in David's performance, without a shadow of a doubt."

What of the interactions between David and Tom as the two Doctors? "It's magical," says Paul, "to watch the two of them together. It's quite volatile. The Second Doctor has taken over the Fourth Doctor's house, he's made a bit of a mess of it, he's taken over *everything*. So yeah, there's a big collision."

Was it tricky to write that relationship given that, as Paul pointed out earlier, the two Doctors have never met previously? "No, they've been together in my fan fiction since I was seven – of course it's not!" he smiles. "And once they're inside the machine of the story, those voices come naturally."

"It's that sort of thing that tends to happen when two Doctors meet," Michael elaborates. "I didn't want it to be a bitch-fest, because the obvious thing to do is you put them together and they start all that. But when they meet – and they're not working together all the way through – they are downright standoffish and rude."

"It's gritty," explains David, "and nutty. Two egos coming together! Doctor Who has an enormous self-importance about him – being a Time Lord, I suppose he would, because he has so much power – and when two such egos come together there's bound to be a bit of conflict, which makes it interesting."

The recording session ends with farewells, both for the cast and crew and for the characters, with Mrs Wibbsey's final scene standing out in particular. Haven't there been hints that she might not make it out alive? "We released a trailer where the Doctor says 'You'll get yourself killed running after me'," Michael acknowledges, "so there's no guarantee..."

There's even a nod to the Fourth Doctor's forthcoming adventures in a parallel range. "Near the end, where the Doctor says 'I'm needed elsewhere', and we all know that in January we'll be hearing him in adventures with Big Finish," observes Michael. "It's not chronological – he's not going off to have adventures with Leela at this point in the story – but it's a nice aside to the audience. We're looking forward to hearing the Big Finish adventures and, we hope, having some more with the Nest Cottage 'team', as it were!" DWM

The final two adventures in the *Serpent Crest* series – *The Hexford Invasion* and *Survivors in Space* – are both released on Thursday 1 December, priced £10.20 each.

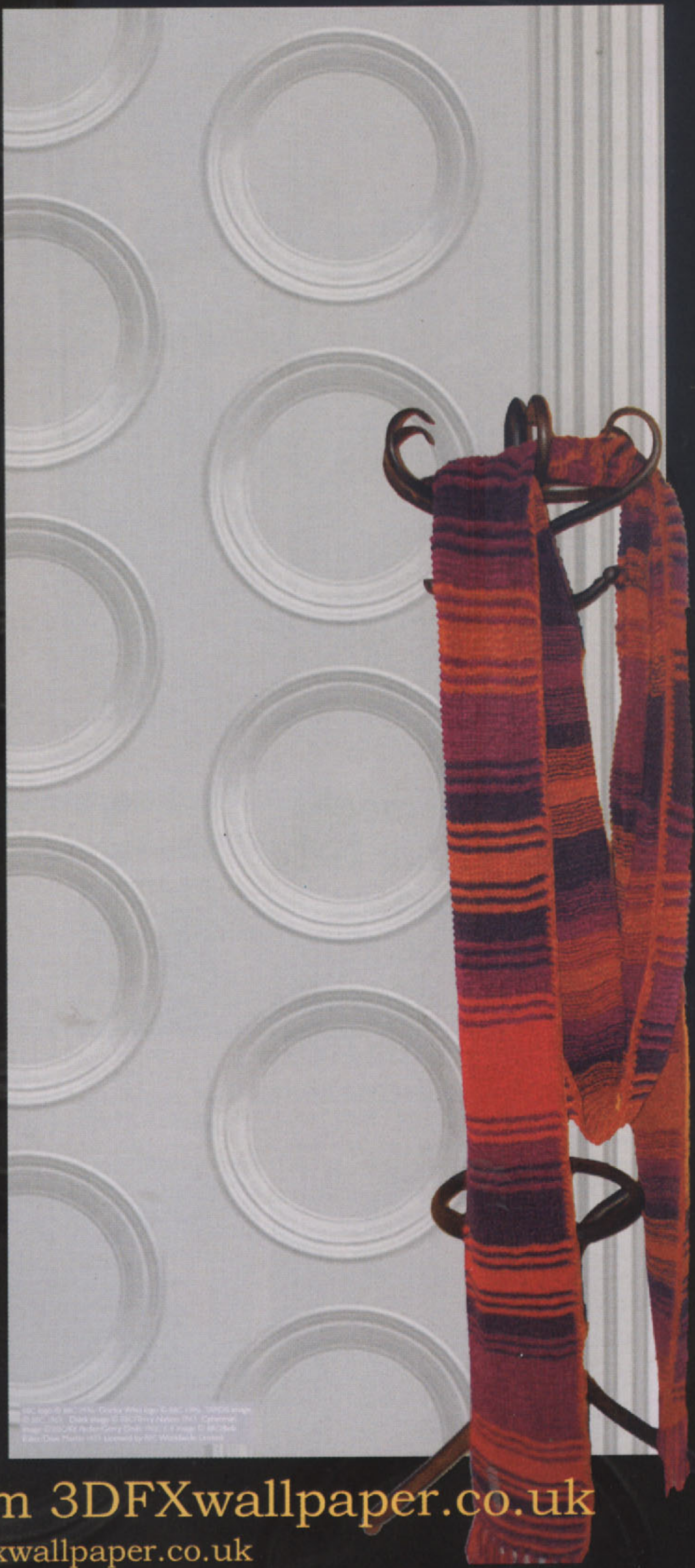
Advertisement

DECORATE YOUR ROOM WITH

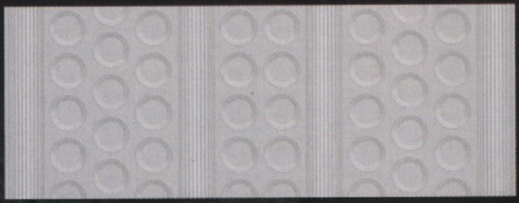
CLASSIC TARDIS WALLPAPER

This Classic TARDIS design wallpaper 1977-1989 is unbeliveably colour matched to a paint sample from the 1983 screen Control Room Set! It is available in two patterns,

'Column' and 'Roundels'.



These can be used side by side to make a design like this.



This design would require three rolls of wallpaper, one 'Column' & two 'Roundels'. Each roll provides approx. four drops 52cm wide

PRICE £30 PER ROLL On line

Pre orders available from 3DFXwallpaper.co.uk

email : mail@3dfxwallpaper.co.uk

soon to be stocked at Apple J-ax of Hythe CT21 5TJ **email:** apple.jax@virgin.net

DWM counts down to the 50th anniversary of *Doctor Who* in November 2013, with its season-by-season celebration...

A NEW HUMANITY

A new Doctor ponders the virtues of humanity – a recurring theme for the twelfth season as a whole.

A new Doctor made his début in late 1974, and as he shed his predecessor's clothes, the series itself took off in a new direction...

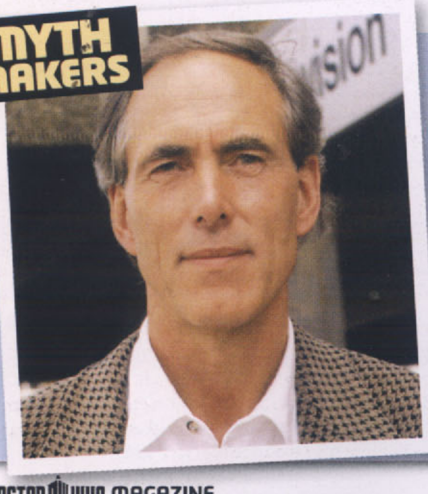
Feature by **JACQUELINE RAYNER**

THIS ISSUE SERIES TWELVE (1974-75)

"Looney." "Stupid." "Too silly." "Crazy." Those were some of the words used by children to describe the new Doctor, as reported in the Audience Research Report on Part One of *Robot*. Of course, after four and a half years of the authoritative, dignified Third Doctor, the arrival of this wide-eyed figure with a manic grin was something of a culture shock. Doctor Three had been perhaps the most human of Time Lords, his UNIT duties making him part of the Earth establishment. Although he had visited a few alien worlds, he had been an English Doctor, a Doctor of the Home Counties.

But Doctor Four was no establishment figure. *Robot*, a story which attempted to fit the newly-regenerated Doctor into a Third-Doctor-shaped hole in a UNIT adventure, proved that. It was a necessary story, a comforting mix of the old and new to ease in this very different Doctor, but afterwards things went off in a whole new direction. However, although the Fourth Doctor

MYTH MAKERS



PHILIP HINCHCLIFFE
PRODUCER

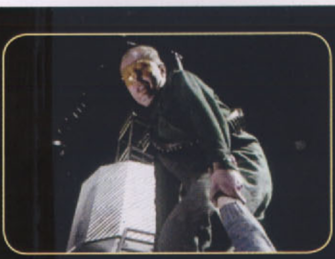
Few producers made such an immediate impact on *Doctor Who* as Philip Hinchcliffe. He began his television career working with writers at ATV but hoped to become a producer. The BBC offered him that chance, and at the age of 29 he moved to the corporation to become the new producer of *Doctor Who*. Although Tom Baker had already been cast and stories for his first season commissioned, Hinchcliffe still succeeded in putting his stamp on the show straight away. He immediately gelled with script editor Robert Holmes, and between them they reworked the stories and scripts to fall more in line with his vision. *Doctor Who* would no longer be the cosy, often Earth-based show of the Letts era; instead, Hinchcliffe intended to push the boundaries and produce compelling science-fiction drama that would appeal to older viewers (he particularly courted the student audience) as well as children.

His productions were stylish, bringing together direction, editing and design that complemented the high standard of scripts. The era has been described as gothic horror, dark and brutal; it's also been criticised for its violence. Overall, however, what Philip Hinchcliffe gave his audience was a run of intelligent, atmospheric, thrilling tales. There was humour but not silliness – and the audience responded enthusiastically, with viewing figures hitting record levels. After three years the BBC moved Hinchcliffe on to other projects – he went on to be producer and executive producer on a number of hit shows – but his impact would never be forgotten. Under his guidance, the mid-1970s were a Golden Age for *Doctor Who*.

MEMORABLE MOMENTS

"You think I might attract attention?"
(*Robot* Part One)
After trying on the costumes of a Viking, the King of Hearts and a Pierrot, the Doctor – much to the Brigadier's relief – settles on his familiar coat, hat and scarf.

"Experiment seven. Subject female. Project – resistance to fear."
(*The Sontaran Experiment* Part Two)
Held captive by the sadistic Sontaran Styre, Sarah watches in horror as her bonds turn into a snake...



"They say people who fall from great heights are dead before they hit the ground... I don't believe that... do you?"
(*Genesis of the Daleks* Part Three)
One of the worst instances of cruelty comes not from the inhuman Daleks, but from a Thal.

"Harry Sullivan is an imbecile!"
(*Revenge of the Cybermen* Part Four)
The Doctor fails to appreciate Harry's attempts to rescue him from a rockfall – as he's strapped to a booby-trapped bomb at the time.

Davros: in search of "the ultimate creature"...

took us into space and into the far future, humanity was still the focus of the show – in fact, more of a focus than it had been during its many years on Earth.

Glimpses of this theme could be seen even in *Robot*. The robot intended to destroy all of mankind except for Sarah, the one person who had treated it like a person, not a machine. And, as the Doctor pointed out, its being "capable of great good, and great evil" made it nearly human.

It was the Doctor's arrival on space station Nerva that brought humanity to the forefront. This far-future 'Ark' carried humans who were to be the future of their species after solar flares destroyed the Earth. "Homo sapiens. What an inventive, invincible species... They're indomitable!" the Doctor remarked as he discovered the cryogenically-preserved survivors. Even when taken over by the insectoid Wirrn, humanity still won out. The Doctor appealed to the swarm leader who had once been a human, Noah, and it was the last vestige of humanity deep within Noah that led him to destroy the Wirrn and save the Earth. It was human nature that gave hope to the human race.

The human race would be put to the test again in the next story, *The Sontaran Experiment*. Field Major Styre of the Sontaran G3 Military Assessment Survey had lured a group of humans to Earth so he could perform tests on them prior to a Sontaran invasion of the galaxy. He concluded that Homo sapiens had little resistance to physical stress; they were totally dependent on organic chemical intake for their energy supply; they had a fluid dependence; they had little resistance to immersion in liquids, and they were also highly susceptible to fear. Humans should have been no match for the strong, fearless, disciplined Sontaran – and yet they were... Of course, the humans had the intelligence and cunning of the Doctor on their side, but it was the expressions of humanity that really won the day. It was brave Harry who sabotaged the Sontaran ship. It was the compassion of Erak and Krans that saved the life of Vural – even though he had betrayed them – which in turn led to Vural's heroic sacrifice, saving the life of the Doctor. Mere might had nothing on humanity.

"Although the Fourth Doctor took us into space and into the far future, humanity was still the focus of the show..."

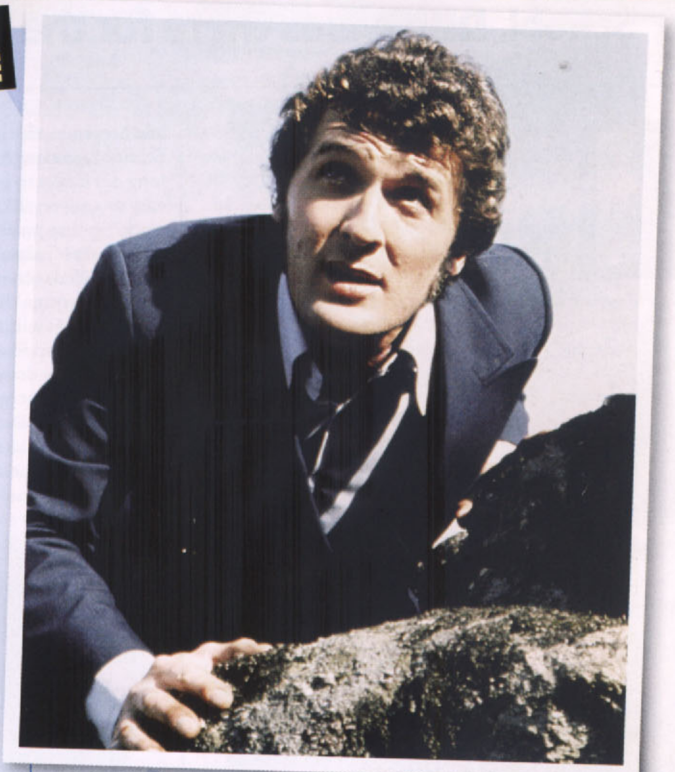
The villains of *Genesis of the Daleks* and *Revenge of the Cybermen* had something in common – both had once been human(oid) and had sacrificed the perceived weaknesses of that condition to gain strength and power. The original purpose of the Kaleds' research was to ensure the survival of their race, but Davros perverted it to create 'the ultimate creature', one that he could use as a weapon. And by robbing these mutated Kaleds of human emotion such as pity, Davros brought about his own destruction.

Revenge of the Cybermen pitted the Doctor against once-human metal monsters who had replaced their organic bodies with mechanical parts. But human ingenuity had triumphed over cyberstrength in the Cyberwar many years earlier, when the human race exploited the Cybermen's weakness to gold. The Cybermen who came to Nerva Beacon planned a second campaign – but they made the same fatal errors as the Daleks and Sontarans. Like the Daleks, they thought the elimination of emotions gave them an advantage over humans. Like the Sontarans, they thought they were more efficient without humans' physical weaknesses. Like both, they were wrong.

However far from Earth the Doctor travelled, however far into the future he went, the message of this season was clear. The thing that gave the greatest hope to humankind was humanity itself. The Doctor was wrong in what he told Sarah on the Nerva Station: it wasn't irrational at all that humans were quite his favourite species. DWM

STAR PERFORMANCE

IAN MARTER
HARRY SULLIVAN



Bumbling Harry Sullivan, a slightly materialistic naval surgeon with a tendency to get his nose trapped in sliding doors, could have been a comedy character – but in the hands of Ian Marter he became a genuine hero. Yes, he was funny, but he was brave, kind and charming too, an attractive and rounded character.

Ian Marter drifted into acting almost by accident, beginning his career at the Bristol Old Vic and working on stage for several years before exploring TV and film roles. He nearly joined *Doctor Who* in 1971 when he was offered the part of Mike Yates; at the time he was unable to accept a recurring role but was happy to play the one-off part of Lt Andrews in 1973's *Carnival of Monsters*.

When the character of Harry Sullivan was created – in case the as-yet-uncast Fourth Doctor couldn't handle action scenes – Marter was first choice to play him. As it turned out, the energetic Tom Baker was cast as the new Doctor, and Harry was written out at the end of *Terror of the Zygons*, to Marter's disappointment. Luckily for the world of *Doctor Who*, however, his connection with the show didn't end there. Harry returned briefly in 1976's *The Android Invasion* (although Marter disliked his role in this story and would have preferred Harry to have a heroic end, perhaps sacrificing himself to save Sarah Jane). Marter and Tom Baker wrote a *Doctor Who* screenplay together, and although it was never made, it did lead to Marter embarking on a writing career. He was responsible for a number of excellent *Doctor Who* novelisations, including two featuring Harry; some film novelisations under the name Ian Don, and also an original novel, *Harry Sullivan's War*, a gripping spy thriller.

Ian Marter was a popular guest at *Doctor Who* conventions where he often formed a double act with Nicholas Courtney. His death from complications of diabetes at the age of 42 robbed the *Doctor Who* world of one of its most multi-talented stars.

ANALYTICAL... INSPIRATIONAL... CONFIDENTIAL!

The latest series of *Doctor Who Confidential* presented a brand new mini-episode of *Doctor Who,* written by the children of Oakley Junior School. DWM was there for the première...

Feature by DAN TOSTEVIN

It's a bright afternoon in September, and **Doctor Who Magazine** is about to witness the alien invasion of Basingstoke.

Earlier this year, *Doctor Who Confidential* launched the *Script to Screen* competition, which challenged schoolchildren across the country to write their own *Doctor Who* script. Four pupils at Oakley Junior School - Adam Shephard, Ben Weston, Daniel Heaton, and Katie Hossick - were declared the winners for their entry, *Death is the Only Answer*, and *Confidential* followed production of the special mini-adventure over the course of its autumn episodes. Today, the cameras are back at school for the world première of the kids' handiwork in afternoon assembly, and **DWM** is along for the ride.

As are those aforementioned aliens. On stage, in a hall decked out with handmade wall displays of Cybermen, Handbots, and Daleks, *Doctor Who* brand manager Edward Russell and the series' producer Marcus Wilson are introducing a film chronicling the making of *Death is the Only Answer*, but they've accidentally-on-purpose mislaid the DVD - enter an Ood, who drifts placidly though the screaming children bearing the missing disc, before settling down in the middle of Year Three to watch it. The routine is repeated with the DVD of the actual episode, but this time it's Matt Smith who saves the day by bringing it onstage, to the surprise of both pupils and staff. He too plonks himself down in the middle of the assembly, chatting to the kids either side of him and grinning widely as the episode begins. "This is wonderful," Matt tells **DWM** later. "It's always sort of overwhelming. That's the best thing about it, actually, seeing the response of children."

The competition was judged by *Doctor Who*'s executive producers Beth Willis, Piers Wenger, and Steven Moffat (who's also on hand at Oakley, fielding questions from the excited pupils - "How long did it take to build the TARDIS set?", nice and easy to answer; "How does the sonic screwdriver work?", not so much), and although Matt didn't have a say in their judging panel's decision, he couldn't be more thrilled with it. "I think the very fact that these kids have written this themselves is remarkable," he admits. "As a little vignette of *Doctor Who* this really stands up structurally, the characters are fun... I couldn't have done that when I was their age."

The spark that ignited the whole process was Year Six teacher (and *Doctor Who* fan) Kevin Downing. "We're *all* fans!" he smiles. "We got an email from the BBC about the competition and the headteacher gave it to me, because he knows I'm a *Doctor Who* fan myself! I introduced it during assembly as a voluntary thing. I said 'You need to be in teams of four and come up with a plotline for a three-minute episode of *Doctor Who*'. Not all the children did it, but quite a few had a go."

"We got a piece of scrap paper, went outside, and just started writing it," explains Adam, when **DWM** chats to the quartet before the screening. "We started right after we found out about the competition."

"One person came up with an idea, and if we thought it was good, we said," explains Daniel, "but if we thought there was a slight problem, we'd say why, and if we weren't sure if we were going to have it or not, we'd highlight it in red, and then once we'd got the entire story down, we then started sorting out the red bits." We ask whether it was fun to write or a bit like hard work; both options are shouted back at us from different parties simultaneously.

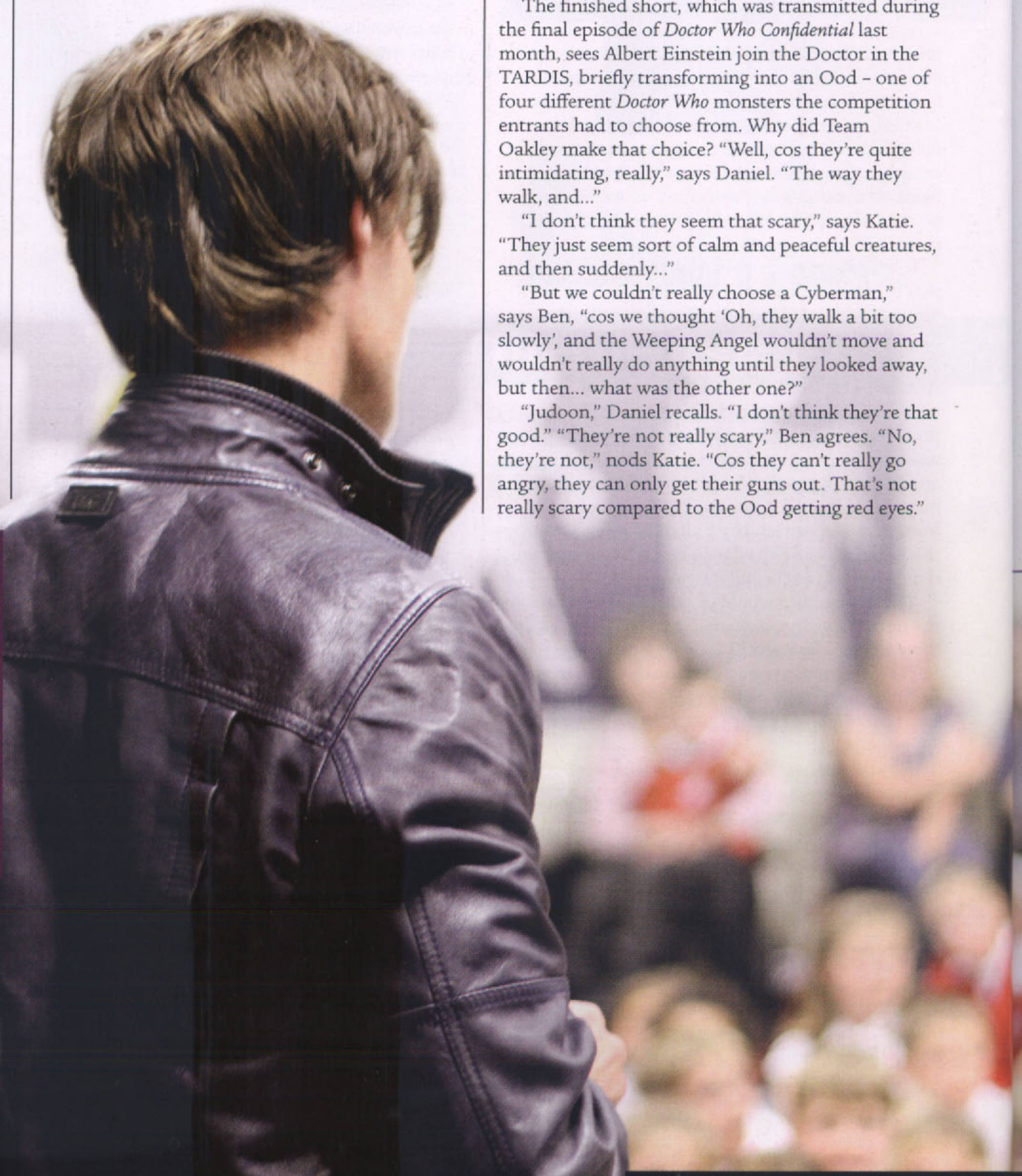
"I wasn't really involved very much at all, to be honest," says Mr Downing. "I typed, because I can type faster than they can, and I re-worded the stage directions so that it fitted like a script, because that was going on too long at first, but all the dialogue came from them, which was amazing, and the actual plot was all them." ("He suggested certain things," Daniel admits, gleefully, "but we said no!")

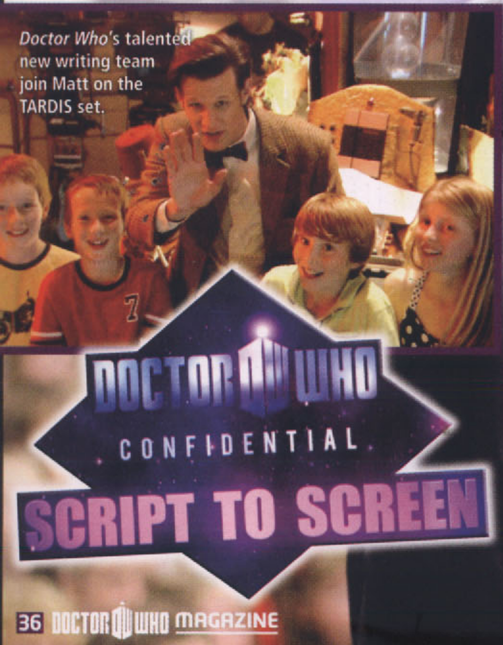
The finished short, which was transmitted during the final episode of *Doctor Who Confidential* last month, sees Albert Einstein join the Doctor in the TARDIS, briefly transforming into an Ood - one of four different *Doctor Who* monsters the competition entrants had to choose from. Why did Team Oakley make that choice? "Well, cos they're quite intimidating, really," says Daniel. "The way they walk, and..."

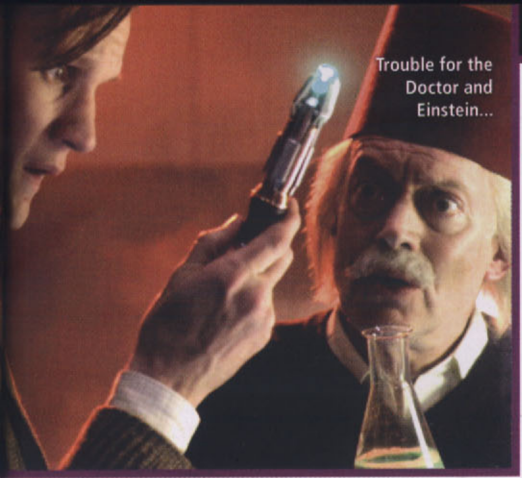
"I don't think they seem that scary," says Katie. "They just seem sort of calm and peaceful creatures, and then suddenly..."

"But we couldn't really choose a Cyberman," says Ben, "cos we thought 'Oh, they walk a bit too slowly', and the Weeping Angel wouldn't move and wouldn't really do anything until they looked away, but then... what was the other one?"

"Judoon," Daniel recalls. "I don't think they're that good." "They're not really scary," Ben agrees. "No, they're not," nods Katie. "Cos they can't really go angry, they can only get their guns out. That's not really scary compared to the Ood getting red eyes."




Doctor Who's talented new writing team join Matt on the TARDIS set.



Trouble for the Doctor and Einstein...

Daleks weren't an option, but Adam never wanted them anyway: "It's hard now," he says, "because they're getting defeated so many times there's no point."

So it was a process of elimination? "Yeah. Like *The X Factor*."

What's the scariest bit of the episode? "The bit where he's like..." begins Daniel, before stopping himself giving us a spoiler: "Well, I won't tell you *how* he turns into an Ood, but he turns into an Ood and he says 'Death is the only answer'." ("That's why we called it that," adds Katie, helpfully.)

Was it hard to keep the story down to the required length? "We timed it, cos we acted it out," Katie remembers, "and it was a little bit, a few seconds over?" "It was three minutes and two seconds," corrects Ben. "Actually," points out Daniel, "it was three minutes and *three* seconds." ("Oh come on, Daniel," says Ben, eyes rolling skyward, "*really*?!")

What happened next? "First of all," Mr Downing explains, "we found out we were on a shortlist of ten, and we got a phone call at school while I was doing the register. That was incredible. We didn't expect that at all. Saying to the children 'Steven Moffat will be reading your script' was like *wow, this is amazing*, but we didn't expect to get any further. Couple of weeks later, we got a phone call saying 'Can you keep a secret? You've won!' I wasn't allowed to tell the children, and the cameras came in and filmed the moment they found out. It was incredible.

"Either that week or the week after, we were picked up from school – the four children, me, and their mums – and taken to Cardiff overnight, and we spent Saturday on the TARDIS set seeing it all happen! It was absolutely incredible. To go from being in a classroom, hearing these lines come out of the children's mouths, and typing them, to suddenly seeing Matt Smith there, saying them... we couldn't take the grin off our faces!"

"We sort of saw it being filmed, the start of it and the end of it, when we were in Cardiff," Ben explains. "We got to play in the TARDIS," nods Katie. "I thought I broke the typewriter," frowns Daniel, "and it was like 'Oh my god, I've broken the TARDIS!', but I hadn't." Ben's favourite bit of the set was "maybe the pinball machine. There was a pinball machine. You pull the bit and it went up, and then they had a spinny thing on."

"We saw Paul Kasey as the Ood," grins Daniel, "and we got to feel his hands, like, as the Ood hands, when he has all the make-up done. We got to play with the Ood's facial expressions – make it blink, make it move its mouth and stuff – and then we got to touch his hands."

Matt Smith, says an enthusiastic Adam, "was fun. He doesn't really change that much when he acts. It's really cool. He's like this giddy person in real life as well."

"They were excited to be there, they were on the TARDIS, they were seeing their episode of *Doctor Who* realised, their mums were with them!" laughs Matt himself. "All credit to those four children, because they were very graceful, very polite, well-mannered. Just sort of everything that you want kids to be, really. Really impressed with them."

The children chose Einstein (though not without debate – one favoured David Beckham) having learned about him at school in a previous year, and his role became one of Matt's favourite things about the script. "That's the way I got into the Doctor," he points out. "For me to see him meet Einstein was really interesting, because that's totally something that I looked at – Albert Einstein as a template for the Doctor – when I started out." Famously, he also wrote his own stories about the two characters meeting. "I guess everyone has their own version of it, but it was brilliantly realised. They did it with aplomb, I'm just totally impressed."

Matt dashes off to pose for photos with the ►

"Who wants to touch my fingers?"

Teatime Lord: Matt Smith arrives to present his new adventure...

Having mastered script writing, Katie moves into costumes...

> **"The Ood don't seem that scary. They just seem sort of calm and peaceful creatures ... but then, suddenly...!"**
>
> **KATIE HOSSICK CO-WRITER OF *DEATH IS THE ONLY ANSWER***

KEVIN DOWNING
Teacher
SAUL NASSÉ
Controller, BBC Learning
NICKOLAS GRACE
Einstein
JEREMY WEE
Director, Death is the Only Ans

◄ entirety of Year Six in the playground. Katie, who's worn a fez all day in celebration of the occasion, is next to Matt in these photos, and cheerfully forces it onto his head.

"I think it's totally what it's about," says Matt, not of the hat ambush but of *Doctor Who*'s ability to cultivate creativity in its viewers. "Especially for learning, that *Doctor Who* as a concept and an idea can encourage young writers, can encourage young imaginations, I think that's part of what makes the show successful. If you can do anything in the community to support and develop that idea, then all the better."

"It's something they will never ever forget, however long they live," reflects Mr Downing, "and neither will I. It's one of those once-in-a-lifetime things. And not just for them, but for the whole school, they've had this experience - like today, seeing all these things going on, cameras being set up, behind the scenes on a TV programme - which isn't on the curriculum, so it's an extra experience and it's very exciting."

But it's something that looks unlikely to be repeated. Less than a week after *Doctor Who Confidential*'s triumphant visit to Oakley, BBC Three controller Zai Bennett announced that the series was to be cancelled; the episode featuring the public début of *Death is the Only Answer* would be the last.

When **DWM** catches up with the *Confidential* team, it's October, almost a month after the news broke. "It was a complete surprise," reflects senior producer Zoe Rushton. "Doing *Script to Screen* with Matt Smith at the winners' school had got us really excited about doing it next year... and then we found out."

The team only found out about the decision the evening before the rest of the world ("We didn't have people coming round measuring up our offices or any ominous signs like that," says series producer Gillane Seaborne. "Ratings were strong, audience feedback was positive"), the series had never come close to cancellation before ("every year BBC Three just kept on asking us for *more* stuff"), and ideas for the future were already taking shape.

> **"It would have been nice if *Confidential* was still running for *Doctor Who's* 50th birthday."**
>
> **ZOE RUSHTON SENIOR PRODUCER, *DOCTOR WHO CONFIDENTIAL***

"We'd planned some really exciting stuff for next year, such as doing a live episode," Gillane reveals. "We were really hoping to do *Script to Screen* again, as that was an enormous success. And of course, the biggest regret is the episode of *Confidential* we've filmed for this year's Christmas Special, which now won't get shown... So, I guess, in the fine traditions of *Doctor Who*, we now have our very own missing episode!"

"It would have been nice if *Confidential* was still running during *Doctor Who*'s 50th birthday celebrations," adds Zoe, "as we've so many ideas for programmes and events throughout the big year."

A sizeable chunk of *Doctor Who* fandom clearly agrees: a petition protesting the cancellation attracted tens of thousands of signatures. "I'm very touched by the response," admits Zoe. "It's incredible how many people are saying how gutted they are - but it's not all about the numbers. It's about the people who've said that the show made them want to work in television and now they're getting media degrees or working as runners and it genuinely gives me a warm feeling. The same goes for people who started out on *Confidential* and are now successful in their own right. As well as the snazzy montages and the larking around on set, we actually made a bit of a difference to some people.

"It's such a cliché to say 'I'm so incredibly proud'," she continues, "but I really am! I started in 2005 as part of a tiny team with no real concept of what the series could become. We started with limited set access and a wary 'first date' atmosphere when it came to the cast and crew. With each series, that relationship became like a comfortable marriage. Which I guess now means I'm going through a difficult break-up!"

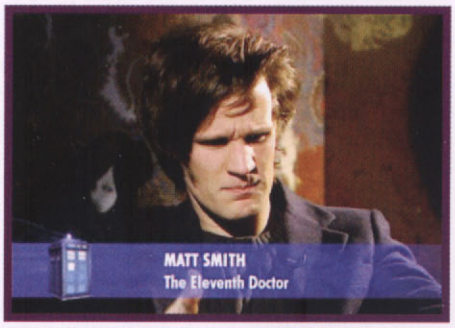
"Our first day of filming wasn't a spectacular success," Gillane recalls. "We turned up to find that the main show was running behind and tempers were... frayed. You could feel the tension in the air - and we'd turned up to film everyone having a brilliant time making *Doctor Who*. We stood around for a few minutes, and then I took my crew off for a tactical cup of coffee. We sat there for a bit and then I said, 'Come on, let's go home - we're in this one for the long haul'. And we were.

"The last thing they needed was us standing around watching them - just one extra thing to worry about. The trick over the years has been knowing when to stand back and just let them get on with it. We can tell you a lot of stuff about Matt Smith in Venice, David Tennant getting kicked out of the *Newsnight* studio and so on - but we only got those amazing moments by working out, on day one, exactly how to play the bad days."

But the *Doctor Who Confidential* team's responsibilities have always gone beyond the *Confidential* series itself: they've also produced, for example, exclusive video content for the *Doctor Who* website, and the majority of the DVD extras. "We've gone beyond the remit of being just a 'turn over to BBC Three after *Doctor Who*' show," Zoe observes. "For example, the work we did with [YouTube vlogger] Charlie McDonnell, and the viral clips with the cast."

CHRISTOPHER ECCLESTON
The Ninth Doctor

BBC
Television



"We've done press kits, commentaries, podcasts, inserts for foreign broadcasters, even a few channel idents," Gillane elaborates, "a lot of things that people may not have realised were done by us. We've also produced behind-the-scenes shows for nearly every drama BBC Wales has made since 2005 from *Torchwood* and *Merlin* through to *Sherlock* and *Upstairs, Downstairs*. We made 45 hours of television and 12 hours of DVD content last year alone."

Lots of memories, then? "There have been a few moments with which I'll definitely take joy in boring the grandkids!" Zoe laughs. As examples, she cites Elisabeth Sladen's 2006 appearance in *School Reunion* ("She was so nervous, but the applause from everyone when she completed her first scene made me cry! A truly unforgettable moment"), visiting New York to uncover the real history behind 2007's *Daleks in Manhattan* ("the first time we went beyond a backstage 'sister show' - it was a turning point in the show's history too because from then on, we were much braver in our outlook"), and filming Matt Smith in Utah for 2011's *The Impossible Astronaut* ("there was something about the scenery and lighting of that backdrop which suited him so well").

Standouts for Gillane include working with Christopher Eccleston ("Chris was very supportive of the show and always found time for us, despite the schedule on that first year being unbelievably demanding"), announcing Matt Smith's casting as the Eleventh Doctor in a special episode ("it was wonderful revealing the biggest secret in television to seven million viewers, and Matt charmed us from day one"), and *Do You Remember the First Time?*, an acclaimed 2007 episode of *Confidential* presented and directed by then-Doctor David Tennant. "It was a real coup," she recalls, "and he didn't just put his name to something we filmed. He had a strong set of ideas and really shaped the episode, from coming out on filming days, picking people to take part, right down to choosing the music tracks and writing his own voiceover."

"*Doctor Who*, to me, was the classic Saturday night out," sums up Zoe, "with *Confidential* the banging after-show party. It's gonna take a while to get over this hangover..." **DWM**

Confidential – on location in New York...

...and in Venice.

MYTH MAKERS

GALAXY FOUR

3 FOR THE PRICE OF 2

£12.99 each

BUY 2 GET 1 FREE

ON ALL REELTIME DVDS

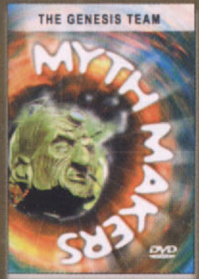
From the Worlds of DOCTOR WHO come the acclaimed REELTIME PICTURES documentary and drama DVDs

Many discs feature TWO titles

MYTH MAKERS DVDs are a definitive series of interviews with the cast and production staff from classic Doctor Who - hosted by Nicholas (voice of the Daleks) Briggs

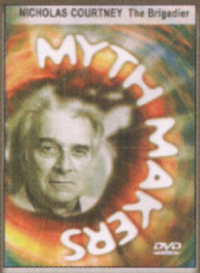
During November and December 2011 GALAXY 4 are offering you the amazing chance to explore the REELTIME archive and, with over 100 titles to choose from.....this is an amazing chance to learn about your favourite SF programme

ELISABETH SLADEN Sarah-Jane Smith



JUNE HUDSON Costume Designer

Andrew Skilleter - Artist
Angus Lennie - Actor
Anneke Wills/Michael Craze
Barbara Clegg - Writer
Bernard Archard - Actor
Carole Ann Ford/Barry Newbery
Caroline John - Companion
Christopher Bidmead - Writer and Script Editor
Colin Baker - The Sixth Doctor
Costume Design Team - Featuring Richard Gregory June Hudson, Dee Robson, Roland Warne
Cy Town - Actor and Dalek Operator
Damaris Hayman - Miss Hawthorne
David Brierley/Bob Baker and Dave Martin
Deborah Watling/Victor Pemberton
Derek Martinus - Director
Dick Mills - Special Sound
The Directors Volume 2 - Christopher Barry and Michael Briant
Doctor Who Magazine - Anniversary celebrations
Doctor Who Magazine Team - features John Freeman, Tim Quinn, Dicky Howett and Lee Sullivan in a unique interview from 1989
Don Houghton Tribute - Writer
Douglas Camfield Tribute - Director
Dudley Simpson - Composer
Elisabeth Sladen - Companion
Eric Saward - Writer and Script Editor
Frazer Hines/Derrick Sherwin
Gareth Thomas - Actor - Blake's 7
The Genesis Team - Peter Miles, Roy Skelton and Michael Wisher discuss the making of Genesis of the Daleks
Graham Williams - Producer
Ian Collier - Actor
Ian Marter/Michael Wisher
Jackie Lane - Companion
Jacqueline Hill Tribute/Ray Cusick
Jacqueline Pearce/Stephen Greif
Jan Chappell - Actress - Blake's 7
Janet Fielding/John Nathan-Turner
John Levene - Sergeant Benton
John Wiles Team - John Wiles, Dennis Spooner and Paul Erickson
Jon Pertwee/The Directors Volume 1
Julian Glover - Actor
June Hudson - Costume Designer
Katy Manning/Terrance Dicks and Barry Letts Part 1
Keff McCulloch/Tristram Cary - Composers
Lloyd and Bryant Teams - Innes Lloyd, Peter Bryant, Morris Barry, Derek Martinus Michael Craze and Victor Pemberton
Louis Marks - Writer
Louise Jameson/Mat Irvine
Mark Strickson/David Banks
Mary Tamm/John Leeson
Music and Sound Team
Nicola Bryant/Graeme Harper
Nicholas Courtney - The Brigadier
Patrick Troughton/Shaun Sutton
Peter Miles - Actor
Peter Purves/Donald Tosh
Peter Tuddenham - Actor
Richard Franklin - Captain Yates
Robert Sloman - Writer
Roger Delgado Tribute/Terrance Dicks and Barry Letts Part 2
Sarah Sutton/Peter Grimwade
Sophie Aldred/Andrew Cartmel
Stephen Gallagher - Writer
Stuart Fell - Stunt Man
Sylvester McCoy -The Seventh Doctor
Target Books Team - Ian Marter, Andrew Skilleter, Tony Attwood and Nigel Robinson on stage at PanoptiCon 7, Plus bonus feature with writers Chris Boucher and Johnny Byrne.



Telos Publishing - behind the scenes with Stephen James Walker and David J Howe
Timothy Combe - Director
Waris Hussein - Director
Wendy Padbury - Companion
William Hartnell Tribute/Jack Pitt
William Russell/Verity Lambert
Yee Jee Tso/Philip Segal

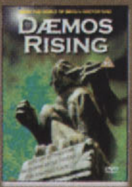
FLIGHT THROUGH ETERNITY

A series of discs featuring a host of supporting actors from the 1960/70s era
1960s Volume 1 Reg Whitehead, Sonia Markham, Raymond Llewellyn, Ralph Watson, Beryl Braham
1960s Volume 2 Martin Cort, George Layton, Christopher Robbie, Peter Roy, Anthony Colby
1960s Volume 3 Peter Craze, Jane Sherwin, Hubert Rees, Terence Bayler, Roy Spencer

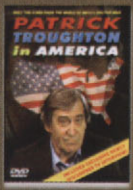
The Three Doctors Volume 1 Lyn Ashley, Edward De Souza, Fiona Walker, Susanna Carroll, John Cater
The Three Doctors Volume 2 David Spenser, Sonny Caldinez, Shirley Cookin, Prentis Hancock
The Three Doctors Volume 3 Anna Barry, Damaris Hayman, Terence Lodge, Valentine Palmer
The Three Doctors Volume 4 Arthur Cox, David Garfield, David Weston, Terence Denville

DRAMAS and DOCUMENTARIES

PANOPTICON

LONGLEAT 83


THE DOCTOR DOWN UNDER

Katy Manning
Katy Manning's WORLD DOWN UNDER


PANOPTICON 1 & 2, PANOPTICON 3 & 4, PANOPTICON 5 & 6
Behind the scenes and guest interviews at DWAS conventions
DOCTOR AT SEA/THE MEGEVE EXPERIMENT
AN ENGLISHMAN ON GALLIFREY/THE HOME WHOVIAN
Follow Mark Strickson to the Gallifrey Convention in the USA
WHO'S WHO/THEN AND NOW: Two USA tv documentaries filmed in the 1980s features interviews with Jon Pertwee, Terry Nation, Patrick Troughton, Tom Baker, Louise Jameson and others
THE MYTH RUNNER: Myth Makers bloopers and out-takes
LUST IN SPACE: Doctor Who is on trial and the charge is sexism! With Katy Manning, Sophie Aldred, Wendy Padbury and others
DOCTOR DOWN UNDER: Meet the fans in Australia
K9 UNLEASHED: Everything you wanted to know about K9 featuring Elisabeth Sladen, Bob Baker and John Leeson
LONGLEAT 83: Go behind the scenes of the 20th Anniversary celebration at Longleat. Archive footage shows displays, interview panels and the public. Features interview panels in their entirety.
PATRICK TROUGHTON IN AMERICA: Rare convention interview
REUNITED/MY DR WHO DIARY: Presenting Nicholas Courtney and Richard Franklin at Chicago TARDIS Convention in the US while Yee Jee Tso records a video diary of his visit to the UK
WHERE ON EARTH IS KATY MANNING?/KATY'S WORLD DOWN UNDER Two documentaries following Katy Manning on a whirlwind tour of UK coventions and at home and work in Australia

Individual price for all titles is £12.99 3 FOR 2 OFFER ENDS 31 DECEMBER 11

0114 2684976 www.galaxy4.co.uk
493 GLOSSOP ROAD SHEFFIELD S10 2QE

Prices correct at time of going to press. All items subject to P&P. Free Post Offers are UK only. Opening times 10-5 Mon-Fri and 10-4 Sat. Dr Who copyright BBC
We accept VISA, MASTERCARD, SOLO and MAESTRO. Cheques and Postal Orders payable to GALAXY 4. Minimum order value accepted is £9.98. Terms and conditions at www.galaxy4.co.uk

The DWM Merchandise Awards

THE BEST OF

In Issue 429 we asked you to cast judgement on all the *Doctor Who* books, CDs and DVDs out last year. You also voted on your favourite pages of **DWM** itself. This is what you said...

Compiled by PETER GRIFFITHS

BOOKS FICTION

RANK	TITLE	AVERAGE/10
1	The Only Good Dalek	8.00
2	Empire of the Wolf	7.71
3	Apollo 23	7.47
4	The King's Dragon	7.30
5	The Glamour Chase	7.21
6	Code of the Krillitanes	7.07
7	Nuclear Time	6.73
8	Claws of the Macra	6.67
9	Judoon Monsoon	6.60
10	Night of the Humans	6.48
11	The Coldest War	6.20
12	The Forgotten Army	5.61
13	The Coming of the Terraphiles	5.39

Justin Richards, writer of *The Only Good Dalek*: "Any story starts with the writer, but no story ends there. And that's even more true of a graphic novel. I'm indebted to the skill and insight of Clayton Hickman – a legend among comic strip editors – who explained how I could make what I was doing so much better. But neither of us would be anywhere without Mike Collins and his team, whose inspired advice and superlative artwork brought *The Only Good Dalek* – and a lot of bad ones! – to life. So thanks Mike, Bethan, Kris, Yel, John-Paul, John, and Ian and for making my story look so good and papering over the narrative cracks. And thanks to you, the readers, for continuing to enjoy my writing. That is, after all, what it's for, so it's extremely rewarding to know it's doing its job."

DOCTOR WHO
THE ONLY GOOD DALEK
DOCTOR WHO
DVD
JAGO & LITEFOOT
DOCTOR WHO
THE LOST TV EPISODES
COLLECTION ONE: 1964-1965
DOCTOR WHO
THE BRILLIANT BOOK 2011
PICK OF THE YEAR!

BOOKS NON FICTION

RANK	TITLE	% OF VOTE
1	The Brilliant Book 2011	24.9%
2	The Writer's Tale: The Final Chapter	17.2%
3	The TARDIS Handbook	13.1%
4	Blue Box Boy	10.8%
5	The End of Ten	4.6%
	Others	29.4%

Clayton Hickman, editor of *The Brilliant Book 2011*: "I'm thrilled to bits that **DWM** readers liked *The Brilliant Book* so much – I always knew they were a tasteful and classy bunch! It was a labour of love for all of us who worked on it, but a special mention must go to Paul Lang who made it look so beautiful. I just hope this year's edition goes down as well. Thanks so much to everyone who voted."

AUDIO DRAMAS (BIG FINISH)

RANK	TITLE	AVERAGE/10
1	Jago & Litefoot: Series Two	8.56
2	A Death in the Family	8.20
3	The Resurrection of Mars	8.10
4	The First Doctor Box Set	8.07
5	Shadow of the Past	8.00
=	Jago & Litefoot: Series One	8.00
=	Bernice Summerfield: Dead Man's Switch	8.00
8	Relative Dimensions	7.93
9	Deimos	7.90
10	Cobwebs	7.84
11	The Four Doctors	7.72
12	The Suffering	7.67
13	Legend of the Cybermen	7.62
14	The Guardian of the Solar System	7.59
15	Solitaire	7.50
=	Short Trips – Volume 1	7.50
17	Bernice Summerfield: Year Zero	7.40
18	The Demons of Red Lodge	7.36
19	Find and Replace	7.33
20	A Thousand Tiny Wings	7.23
21	The Architects of History	7.20
=	Lurkers at Sunlight's Edge	7.20
=	The Book of Kells	7.20
24	Situation Vacant	7.18
25	The Cradle of the Snake	7.16
26	The Whispering Forest	7.11
27	The Second Doctor Box Set	7.10
28	Leviathan	6.95
29	The Invasion of E-Space	6.89
30	The Wreck of the Titan	6.88
31	The Time Vampire	6.81
32	The Emperor of Eternity	6.79
33	Nevermore	6.77
34	Bernice Summerfield: Resurrecting the Past	6.75
35	Echoes of Grey	6.71
36	Night's Black Agents	6.69
=	The Song of Megaptra	6.69
38	City of Spires	6.68
39	Project: Destiny	6.67
40	Survival of the Fittest	6.65
41	Bernice Summerfield and the Criminal Code	6.46
42	Paradise 5	6.43
43	Quinnis	6.30
44	Point of Entry	6.28
45	Bernice Summerfield: Escaping the Future	6.25
46	A Town Called Fortune	6.00
47	The Macros	5.88
48	The Hollows of Time	4.84

Christopher Benjamin (Jago): "How thrilling for us all to be Number One! What a perceptive and perspicacious public we have! Thank you all so much!"

Trevor Baxter (Litefoot): "So you *can* put new wine into old bottles! I am simply delighted."

David Richardson, Big Finish producer: "The success of *Jago and Litefoot* is, quite simply, down to those two gentlemen. It's a delight to listen to them and a privilege to spend time with them, and it's clear the audience feels exactly the same way as me."

AUDIO RELEASES (AUDIOGO)

RANK	TITLE	AVERAGE/10
1	The Lost TV Episodes 1964-65	9.22
2	Daleks: The Mutation of Time	8.45
3	Daleks: Mission to the Unknown	8.21
4	Demon Quest: Starfall	8.07
5	The Three Doctors	7.88
6	Terror of the Autons	7.87
=	Demon Quest: A Shard of Ice	7.87
8	The Ice Warriors	7.84
9	Wraith World	7.50
10	The Runaway Train	7.48
11	Dead Air	7.45
12	The Last Voyage	7.13
13	Torchwood: The Radio Adventures	7.09
14	Doctor Who at the BBC: A Legend Reborn	7.00
15	Castrovalva	6.94
16	Logopolis	6.92
17	The Coming of the Terraphiles	6.89
18	The Ring of Steel	6.88
19	Deadly Download	6.82
20	Demon Quest: Sepulchre	6.71
21	Demon Quest: The Demon of Paris	6.60
22	Demon Quest: The Relics of Time	6.56
23	The Essential Companion	6.50
24	The Awakening	6.33

2010!

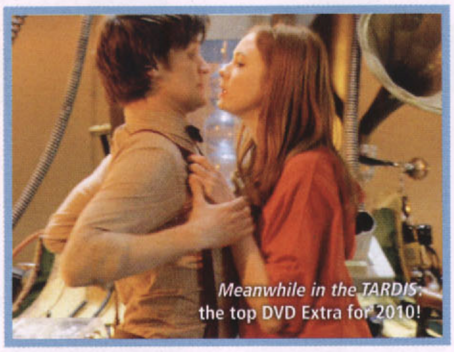
"We're number one, Pond!"

DVD RELEASES

FAVOURITE RELEASE OF 2010

RANK	TITLE	% OF VOTE
1	The Complete Fifth Series	23.9%
2	The Seeds of Doom	11.1%
3	The Complete Specials	10.9%
4	The Space Museum/The Chase	7.8%
5	Revisitations 1	7.4%
6	Sarah Jane: The Complete Third Series	6.6%
7	Revenge of the Cybermen/Silver Nemesis	5.8%
8	Peladon Tales	5.4%
9	The Masque of Mandragora	4.2%
10	Myths and Legends	3.6%
	Others	13.3%

FAVOURITE SPECIAL FEATURE



Meanwhile in the TARDIS: the top DVD Extra for 2010!

RANK	TITLE	% OF VOTE
1	Meanwhile in the TARDIS	14.5%
2	Doctor Who Confidential	6.9%
3	Cheques, Lies and Videotape	6.6%
4	Audio Commentaries	6.1%
5	Video Diaries	5.2%
6	The Seven Year Hitch	4.9%
7	Who Peter	4.0%
8	The Monster Files	3.8%
9	Stripped for Action	3.2%
=	Deleted scenes	3.2%
	Others	58.4%

DOCTOR WHO MAGAZINE

As ever, we also asked you for your views on **Doctor Who Magazine** itself – and you were quick to send us your thoughts! Your favourite interviews, features, covers and comic strips were all assessed, as well as your choice for your favourite overall issue of 2010...

FAVOURITE REGULAR ISSUE

RANK	ISSUE	% OF VOTE
1	**DWM 425** (Seventh Doctor)	17.4%
2	**DWM 429** (*A Christmas Carol*)	16.7%
3	**DWM 417** (Matt Smith is the Doctor!)	11.4%
4	**DWM 418** (The Daleks)	9.3%
5	**DWM 428** (The Soap Special)	9.0%
	Others	36.2%

FAVOURITE SPECIAL EDITION

RANK	ISSUE	% OF VOTE
1	In Their Own Words: Volume 6	28.6%
2	Eleventh Doctor Companion: Volume 1	27.3%
3	Doctor Who Companion: The Specials	26.7%
4	Eleventh Doctor Companion: Volume 2	17.4%

FAVOURITE COVER

DOCTOR WHO
MAGAZINE

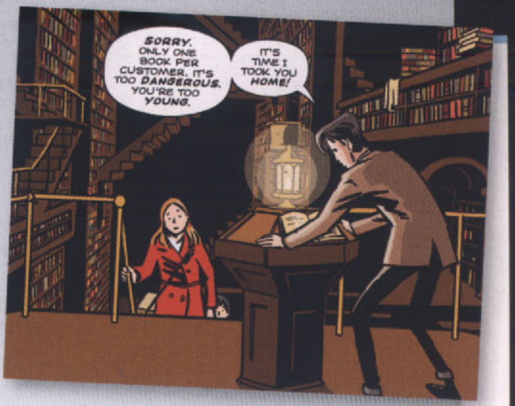
RANK	COVER	% OF VOTE
1	**DWM 423** (the crack)	13.4%
2	**DWM 429** (*A Christmas Carol*)	11.5%
3	**DWM 418** (The Daleks)	11.5%
4	**DWM 428** (*Inside Soap* homage)	9.5%
5	**DWM 426** (The Cybermen)	8.6%
	Others	45.5%

FAVOURITE INTERVIEW

RANK	INTERVIEWEE(S)	% OF VOTE
1	**Sylvester McCoy** (DWM 425)	19.1%
2	**Tom Baker** (DWM 429)	13.1%
3	**Matthew Waterhouse** (DWM 424)	9.2%
4	**Matt Smith and Karen Gillan** (DWM 417)	8.4%
5	**David Tennant** (DWM 417)	8.2%
	Others	42.0%

FAVOURITE SPECIAL FEATURE

RANK	FEATURE	% OF VOTE
1	**Wibbly-Wobbly Timey-Wimey!** (DWM 425)	16.3%
2	**Zen and the Art of TARDIS Maintennance** (Barry Letts tribute, DWM 417)	10.0%
3	**The DWM Review of 2010** (DWM 429)	9.9%
4	**Out of Time** (*The End of Time* feature, DWM 417)	8.7%
5	**The Making of Amelia Pond** (DWM 421)	8.5%
	Others	46.6%


SORRY. ONLY ONE BOOK PER CUSTOMER. IT'S TOO DANGEROUS. YOU'RE TOO YOUNG.
IT'S TIME I TOOK YOU HOME!

FAVOURITE COMIC STRIP

RANK	TITLE	AVERAGE/10
1	The Professor, the Queen and the Bookshop (DWM 429)	8.00
2	The Golden Ones (DWM 425-428)	7.79
3	The Crimson Hand (DWM 416-420)	7.32
4	Supernature! (DWM 421-423)	6.88
5	Planet Bollywood! (DWM 424)	6.50

Jonathan Morris, writer of *The Professor, the Queen and the Bookshop*: "When I was asked if I'd like to write the **DWM** comic strip, this was one of the first stories I suggested. I'd first had the idea back in 2003, and had been trying to find some outlet for it ever since. Because, I think, *Doctor Who* is part of a rich tradition of children's fiction, I wanted to bring out the parallels between *Doctor Who* and the works of CS Lewis, writing a story which would be quintessentially *Doctor Who* but without any of its science-fiction trappings. It was a little bit of a labour of love for me, so I'm particularly glad that it's the one that the readers have chosen as their favourite. It's my favourite too."

FAVOURITE REGULAR FEATURE

RANK (2009 RANK)	FEATURE	AVERAGE/10
1 (1)	Gallifrey Guardian	8.63
2 (2)	The DWM Review	8.56
3 (5)	Episode Previews	7.88
4 (3)	Coming Soon	7.82
5 (8)	Production Notes	7.57
6 (7)	The Watcher's Guide	7.50
7 (10)	Who On Earth Is	7.40
8 (11)	Galaxy Forum	7.25
9 (4)	The Fact of Fiction	7.22
10 (9)	The comic strip	7.10
11 (12)	You Are Not Alone	6.62
12 (14)	Public Image	6.36
13 (15)	Beyond the TARDIS	6.35

You've probably noticed that we haven't yet asked for your scores for the latest television season – but fear not! Our 2011 Season Survey form will appear in DWM 442, and will give you the chance to vote for all your favourites in 2011. Don't miss it!

"Someone asked me, '**What advice** would you give to **Matt Smith?**' My advice was, 'Don't **read anything they write** about you.' The **bad stuff hurts.**"

CHRIS

EMMA

MICHAEL

WILL

THIS ISSUE EPISODE 709 - THE PARTING OF THE WAYS

WAY TO GO!

The Daleks invade and the Bad Wolf is revealed - as the Time Team witness the end of an era...

Compiled by PAUL LANG | Artwork by ADRIAN SALMON

It's been quite a ride for the new Time Team and the new Doctor. In 13 weeks, they've met Autons, Gelth, Daleks, Slitheen, an Empty Child and, most wonderfully terrifying of all, the magnificent Jackie Tyler. The excitement levels hit fever pitch at the end of the last episode, with Rose taken prisoner by a vast Dalek army and the Doctor promising to come to her rescue, and the Team can hardly contain themselves as they plunge straight into the action.

"I love Rose standing up to the Daleks. 'Predict! Predict! PREDICT!'" shouts Michael, in his best approximation of a grating, mechanical voice.

"Gorgeous CGI on the Dalek ship, less so on the TARDIS explosion. Interesting to see the Daleks use missiles rather than bigger versions of their ray guns," says Emma, as the TARDIS spins in space then survives a direct hit from the Daleks thanks to some handy extrapolator shielding. "Hang on," says Chris, "what's with this flying lark? Shouldn't the TARDIS just disappear and reappear? You're bound to get shot at, whizzing around like that!" Will is also puzzled. "Goodness knows what it uses for propulsion. I mean it *is* rocket science."

The Doctor's not done showing off yet, though. "The TARDIS materialising around Rose looks so magical," coos Chris. "Been dying to see that for years. Brilliant!" agrees Michael. They've not just surrounded Rose, though. "Argh! Dalek in the TARDIS control room!" shouts Emma, as Jack dispatches it with a single blast of his defabricator. "Phew, Jack has a big gun. I hope he didn't keep that in the same place he got the last one from," muses Emma. "Ouch!" gasps Chris, shifting uncomfortably in his seat. "Ooh, that Dalek mutant looks different to the one from *Dalek*," exclaims Michael. "This one definitely has *two* eyes!"

No hiding away in the TARDIS for the Doctor - he steps right out into a hail of Dalek fire. "Eccleston is superb squaring off against the Daleks! I love how this daft bloke in a box is like a bogey man to the most powerful race in the universe," marvels Chris.

But the Daleks also have a surprise up their sleeves. Well, they would have if Daleks had sleeves. "The Emperor is pretty cool. It dwarfs the one from *The Evil of the Daleks*," says an impressed Will. "Having the organic Dalek in the cylinder is really impressive," adds Emma.

The Team sit in awed silence as the Doctor and his nemesis come face-to-mutant-face for the first time since the Time War. "There's something about Eccleston here," says Michael. "He's doing all the things the Doctor should, but it feels like a front. He's genuinely scarred by the Time War and a bit afraid of the Daleks. It's a very layered performance."

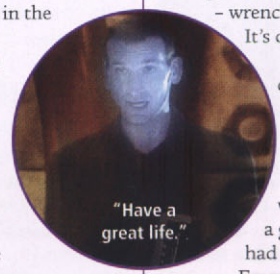
Michael, in particular, is pleased with how the Daleks have been written. "They're being given some fantastic dialogue. Who says they are boring conversationalists? This is really inventive, imaginative stuff." Emma agrees: "The mad religious fanaticism is a whole other level of scary," she says, with a shiver. As the Emperor and his army grow more agitated, screaming and scary and mad, the Doctor and his friends slip away. "That's a lovely touch - the Doctor just standing at the TARDIS door, listening to the Daleks shrieking from the other side," says Will.

Back on Satellite Five, Lynda is acting like a proper companion, as the Doctor tries to formulate a plan. "Love the jealous look that Rose gives her," says Michael. "So, the Doctor's building a Delta Wave?" ponders Michael. "He did that before and all it did was put Nyssa to sleep for two days. Things have clearly changed. Oh, wait - he *augmented* the wave back then. That's a lot of augmentation to go from brain-melt to sleeping pill."

It's time for some farewells, as everyone heads off to carry out their bit of the plan. "Aw. Love Lynda's little touch of the TARDIS as she leaves the room," says Will. "Now Jack's kissing them as he says goodbye! Barbara Wright would *never* have kissed the Doctor" tuts Michael." "But he seems so sad," adds Chris. "This isn't going to end well, is it?"

There's one person who would never leave the Doctor's side, though - Rose Tyler. "It's great to see the Doctor and Rose by themselves again, just the two of them amongst that pile of junk," says Emma. "I was expecting all-out action in this episode, but it's a very considered look at the characters. I'm so impressed by that," adds Michael. But the Doctor's up to something. He offers Rose a way out - he can take her home, to safety. Of course, she refuses, but we see that the Doctor knows that the situation is dire. So why is he suddenly jumping around, full of almost-too-gleeful glee. "Cross his own timeline? What is he on about?" asks Chris, puzzled. Then, he realises. "Oh, that Doctor. He's sending her home!" Will has also worked it out. "Beautiful and brilliant and I don't know if he's being terribly cruel or terribly kind - but I'm starting to get something in my eye."

After tricking Rose into going inside the TARDIS, he quickly sends it spinning back in time, to Earth, and to safety. The Doctor thinks he'll never see her again, but she's certainly not seen the last of him, as Emergency Programme One kicks in and a familiar-looking hologram appears. "Oh, the head-turn of the hologram is heartbreaking. Mind you, I don't think Rose will listen for a second," says Michael, through his sobs. "Billie's really acting her socks off - wrenching at the TARDIS controls like that. It's quite distressing," sniffs Emma.

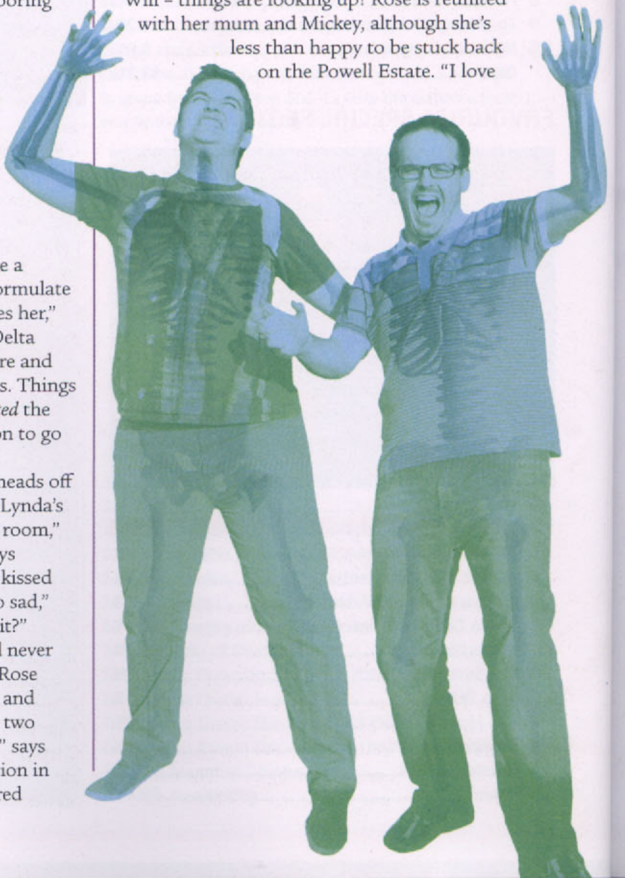

"Have a great life."

When Jack returns, the Doctor confesses he's sent Rose home, but their chat is rudely interrupted by the booming tones of the Emperor.

"Was the Emperor Dalek listening in to everyone's conversations?" wonders Michael. "Mind you, he's got a good point. Poor old Doctor. He's not had enough laughs since the Time War."

Emma is worried. "The Doctor is tipping into madness in the face of the Daleks' power. He sacrificed his own people, and now he's willing to risk the remaining population of Earth to destroy them," she says. There's one more thing the Doctor needs to ask the Emperor, though - what does 'Bad Wolf' mean? Surprisingly, the Emperor has no idea.

Back on Earth, it's dinner time. "Rotisserie chicken? That's a jump and a half. And Jackie!" See, Will - things are looking up! Rose is reunited with her mum and Mickey, although she's less than happy to be stuck back on the Powell Estate. "I love



LIKE THAT? WATCH THIS!

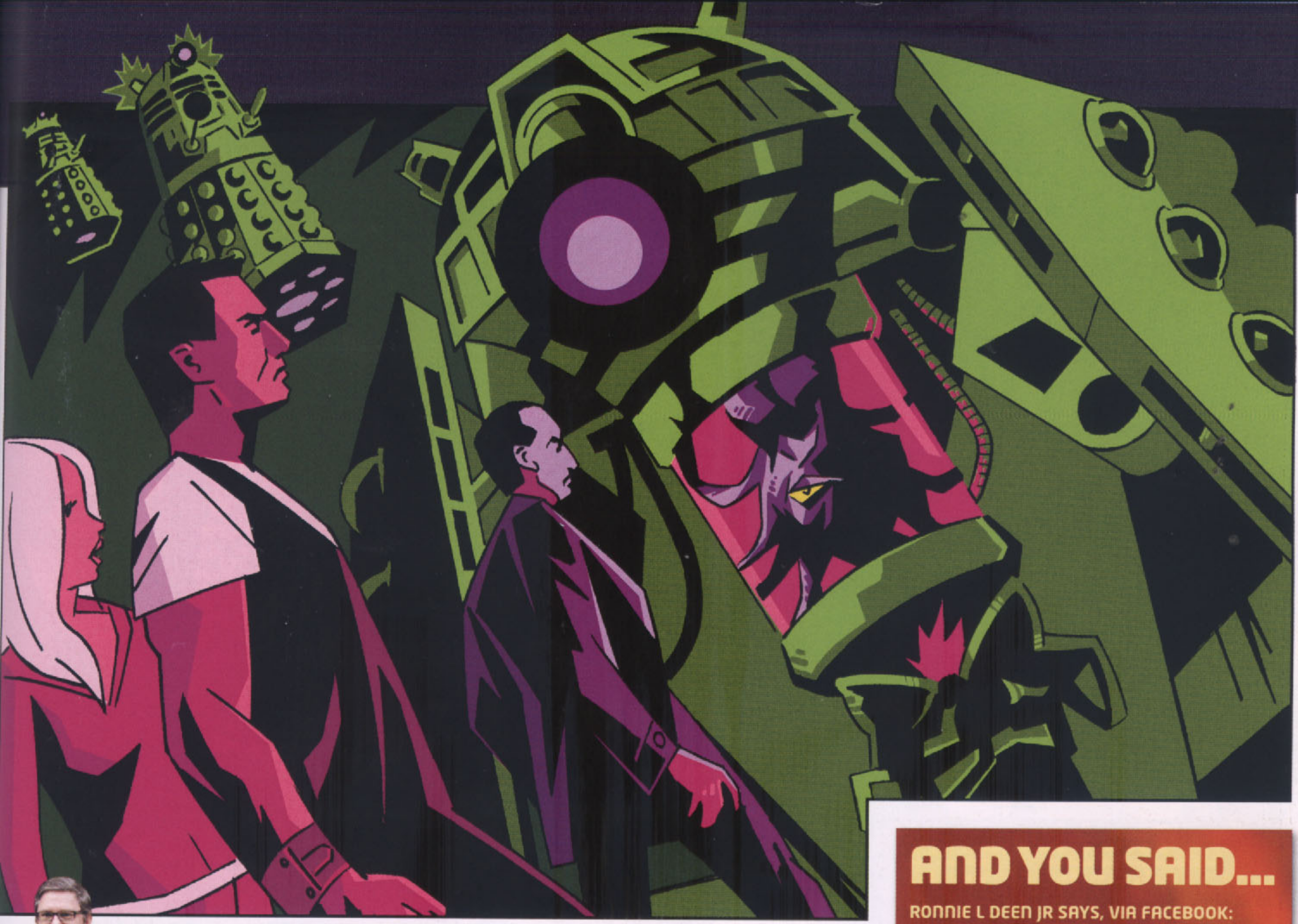
The first *Dalek Invasion of Earth* hit our screens in 1964, and also ended with an emotional goodbye...

IT IS FORBIDDEN
TO DUMP
BODIES
INTO THE
RIVE

WILL SAYS: While it's the Doctor's regeneration that breaks up the first Doctor-companion relationship of twenty-first-century *Doctor Who*, it was Susan's departure that provided the very first break-up. Following a similarly epic face-off with the Daleks - including some iconic trundling across Westminster Bridge - the Doctor leaves his granddaughter Susan on twenty-second-century Earth to settle down with David Campbell, a man who, in true *Doctor Who* fashion, she's only just met.

Or, to look at it another way, Susan is dumped, like Captain Jack, in the wrong century and expected to deal with it. She's 15 years old and David hasn't even been CRB checked. Still, it's a cracking story.

BBC
DOCTOR WHO
THE DALEK INVASION OF EARTH



"Rose is a rotten cow at times, throwing her dad in Jackie's face." – MICHAEL

Rose's speech, sitting there listening to Jackie rabbit on about coleslaw, while her best friend's possibly getting disintegrated. She's holding it together better than I'd be able to," admits Emma. "She should be up there, saving the day!" shouts Chris. "I thought that cutting back to Rose on Earth would hold the story back," says Michael, "but once again this series finale is being driven by the characters and not the demand for explosions."

There's a big surprise for the Team as Rose starts to notice some familiar words that seem to be following her around. "Bad Wolf again! What the hell?" yells Will. "I love the cutting back to higher and higher camera angles as the words are revealed," says Michael. "This episode is really well directed." But what's this? "A *Boom Town* flashback!" Chris is intrigued. "So there was something more to that ending after all? Maybe all the Daleks will be turned into tiny eggs?" he wonders.

"Ouch. Rose's 'nothing left for me' is really tough on Mickey," says Will. "She really is a rotten old cow to him at times," agrees Michael. "No wonder he's keen to help send off to the future. And now she's throwing her dad in Jackie's face? Wow. Big emotions, with the characters pushing the story on." Will is a bit more sympathetic: "I'm not sure she's throwing it in her face. This is the first time Rose has seen Jackie since *Father's Day*, and she must have been dying to tell her that she met Pete," he reasons.

However questionable her methods, Rose's impassioned words to her mum have obviously made an impact. Following Mickey's failure to force the heart of the TARDIS open with the aid of his Mini, Jackie realises something a bit bigger is required. "JACKIE IS DRIVING A TRUCK. I have died and gone to heaven," screams Michael. "She's also learning to improvise like the Doctor." Will is even more moved by her efforts. "Now Camille Coduri is making me cry too."

On the Game Station, the Daleks have been busy slaughtering the entire supporting cast. The two programmers, the floor manager, every last extra and, least sadly of all, the craven Rodrick, have all been dispatched without mercy. "I'm not sure why the Daleks are going on this killing spree," says Emma. "I wouldn't put it past them to be doing all of this simply to annoy the Doctor," suggests Michael. "And now they've found Lynda!" wails Will. "I don't like this! Although, look! An old-style Dalek heat cutter!"

Lynda, trapped on the observation deck, is obviously less thrilled to see this retro attachment, but soon realises that it's the least of her worries, as more Daleks float into view right outside the window. "What utter bastards," rages Michael. "They were just distracting her and coming up behind. Lynda's death is so sad and so brilliantly done. The flashing Dalek lights! We all know what it's saying."

Jackie's tow-truck, meanwhile, has done the trick, and Rose finds herself bathed in a beam of white light coming from the TARDIS console. "Rose looks entranced. What is the TARDIS doing to her?" asks Chris, terrified for his beloved Rose. Jackie and Mickey can only watch as the doors slam shut and the TARDIS vanishes.

"Oh. Now Jack's dead too. Gosh," says a shocked Will, as the Daleks finally catch up with the battling Captain. "I'll miss him and his saucy innuendos," concedes Michael. "Now the Doctor's cornered. Oh, this does not bode well," sobs Chris.

The Doctor is all out of options. All his friends are dead, and he just can't bring himself to wipe out the population of Earth with his dodgy delta wave. "Hurrah for the Doctor's cowardice," cheers Will. "Eccleston is so good at showing the Doctor's vulnerability. You really feel that he's ready to give it all up," adds Michael. But just when it seems like all is lost, the Doctor's two favourite girls make a dramatic entrance. "Spacey-voice Rose? What? Why? How? Mind you, she's really cool. And posher. That must be the TARDIS' influence," says Michael. Chris has always reckoned Rose was a Goddess, but now it looks like she really is one, as she finally reveals the truth about the last remaining mystery.

AND YOU SAID...

RONNIE L DEEN JR SAYS, VIA FACEBOOK:
Part of what made this episode so great was the groundwork laid in *Dalek*. To then see a vast army of Daleks flooding out of their ships was such a frightening sight because you knew this was a fight that was going to be impossible for our heroes to win.

LAURIE MCHALE SAYS, VIA FACEBOOK:
It bothered me that the Doctor didn't actually save the human race. Okay, so an absolute Dalek victory was averted, but Earth was still ruined and humanity was still choking in smog and half wiped out in a timeline that had been corrupted from its proper course!

BLAINE COUGHLAN SAYS, VIA FACEBOOK:
"Have a good life. Do that for me, Rose... Have a fantastic life." This is one of the most beautiful moments in the entire series and reduces me to tears every time I watch it.

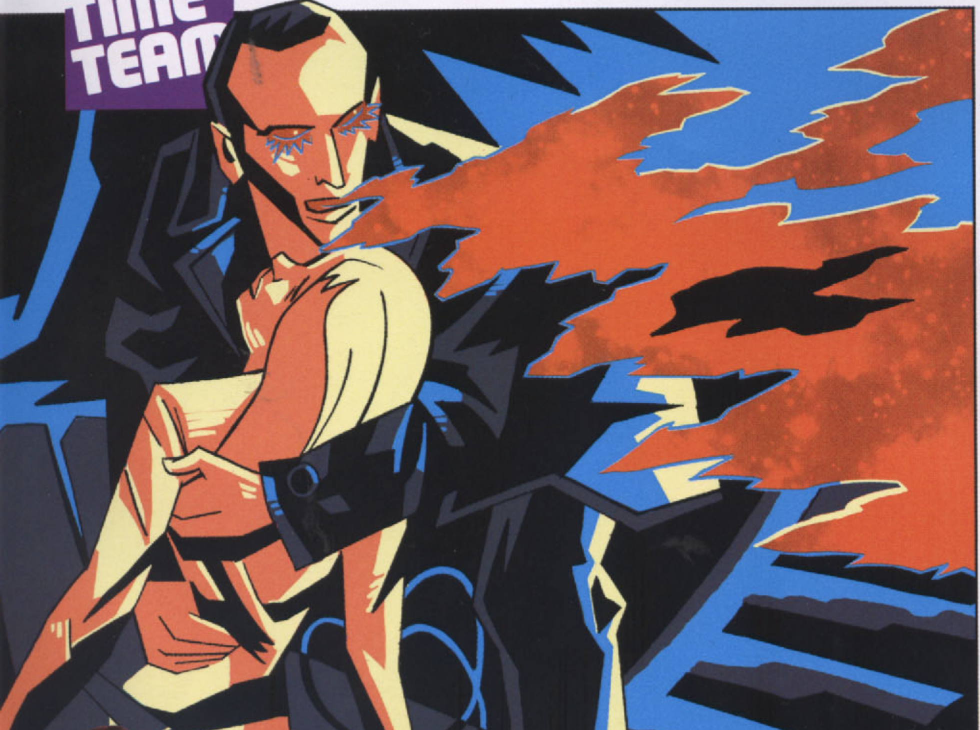
SIMON JAMES SAYS, VIA EMAIL:
The café scene shows just how much Rose's outlook and ambitions have changed since she met the Doctor. She offers the most perfect description ever of what *Doctor Who* is all about – "You don't just give up, you don't just let things happen, you make a stand."

All change!

JR SOUTHALL VIA FACEBOOK:
The regeneration – one of the hardest things for an incoming production team to attempt – is accomplished with grace and style.

PETER NOLAN SAYS, VIA FACEBOOK
Sometimes you *have* to make a choice. Here, "Coward, every time" is a magnificent answer. The Bad Wolf may show up to tidy away the Daleks, but the real conclusion here is the end of the Ninth Doctor's season-long battle for his own soul. And he wins. Fantastic? He certainly was.

In Issue 442, *The Time Team* will watch the Tenth Doctor's first adventure, *The Christmas Invasion*, and then, in Issue 443 they venture to *New Earth*. Send your comments on these episodes by email to dwm@panini.co.uk.



"The kiss... normally if a doctor did that he'd get struck off!" – EMMA

"Ah! Rose is the Bad Wolf!" yells Will "I think Rose is only moving the letters to help explain it to the Doctor. Although there's a man in Paris in 1862 that just had a huge W land on him," he adds. Emma is delighted with Rose's transformation, as she effortlessly dispatches an entire Dalek fleet with just a wave of her hand. "It's fitting that Rose becomes more god-like than either the Emperor Dalek or the Doctor. Just little, human Rose, with power over all matter," she says, softly.

"I know the phrase *deus ex machina* is bandied around in *Doctor Who* fandom – generally by people who have no idea what it means – but Rose is literally a god made from the Doctor's machine," notes Will. "And yes, Rose using the time vortex to save the day is a bit of a get-out – but it also entirely fits the story, and emotionally it's right." Michael is still slightly baffled, but doesn't care. "I don't understand what happened to Rose, but I love this. Very epic. Very messianic," he marvels. "And she's brought Jack back to life! Yes!" shouts Chris, punching the air with delight. "I am so happy right now. But why is the Doctor so scared?"

He's scared because he knows the power coursing through Rose isn't doing her any good at all, so he must take drastic action to save her.

"And there's the kiss we've been waiting for all series!" coos Will. "Normally if a doctor did that to treat a headache, he'd get struck off."

"I bet he hasn't even taken the Hippocratic oath," adds Emma.

"So, the Doctor kisses Rose and takes the space powers out of her. If I wasn't enjoying this all so much, I'd be a lot more annoyed about the shoddy plotting," grumbles Michael. "And right until the end, Doctor Nine gets someone else to save the day! Let's hope they don't just pop open the console to solve every problem next year."

As the Doctor carries Rose to the safety of the TARDIS, it seems that he's forgotten about the fate of another friend, who arrives just in time to see the blue box fade away. "Aww, they left Jack behind. Poor fella," says Chris.

The Doctor is a funny mix of happy and sad as Rose wakes up with no memory of what's happened. So how does the he explain it all? "'I sang a song and the Daleks ran away'? Well, that makes about as much sense as anything," shrugs Michael.

"All that, and the Doctor's dying after all?" says Emma, sadly. "Rose has the power of the vortex inside her for ages but is fine; the Doctor has it for 15 seconds and gets killed? Not fair!" laments Will. "He's going to regenerate after his best performance! That's sad. What a way to go, Doctor," adds Michael. Chris is just glad he's getting the chance to say goodbye. "It's so sad – I've grown to love him as the Doctor, but at the same time it's exciting to witness the coming of a new Doctor."

"'You were fantastic... and so was I.' I've gone again," sobs Will, as the rest of the Team look similarly moist around the eyes. "Blimey! That's a hell of a regeneration!" yells Michael, as a torrent of energy envelops the Doctor. "Beats poor old Jon Pertwee's into the ground." Will nods frantically in agreement. "Although I wish the head wasn't so far back so you could see the change properly," he adds. "NEW DOCTOR! SHRIEK!" shrieks Michael.

It's been quite a ride, and the Team need a minute to gather their thoughts. Chris is the first to give his verdict. "I frickin' *loved* this! Lots of action, the Daleks back in full-force, nice character moments and – at last – the Doctor becoming the hero we know and love. It's such a massive shame to see Chris leave, as his relationship with Billie is a pleasure to watch," he says. "That episode wasn't what I was expecting, and all the better for it. More thoughtful and character-driven, it really ended this series on an emotional high. Is the Doctor giving up his life for one friend going to help him get over the guilt of the Time War? I do hope so. I also hope Rose is suitably grateful," warns Michael. "Well, I can't wait to see where they end up next," adds Emma. "Anyone hear bells jingling?"

"That was a terrific way to end the series," Will concludes. "An epic story, bringing together so much from the previous episodes, some terrific performances, a new Doctor to look forward to and giving Christopher Eccleston a really fitting send-off.

"Cheers, Chris. You *were* fantastic." DWM

THE NEW DOCTOR

A first glimpse of Tennant in action...

Actually, it's not quite the end for the Time Team this month. Let's not forget the Tenth Doctor's very first full scene, which aired as part of *Children in Need*.

"It feels odd to have the first scene between the new Doctor and Rose done outside the actual programme itself," says Michael. "A nice little recap of the finale, though," says Chris. "It's so sad seeing the Ninth Doctor die again." But everyone's excited about seeing the new man in action. "Bit weird that the recap doesn't include the setup for the Barcelona line," frowns Will.

"Well he's definitely not Scottish," observes Michael. "Ha! 'Sideburns or really bad skin.' I know we only just said goodbye to the Ninth Doctor but I kind of like this one," chuckles Will. "I love how a mole on his back is such a big deal, despite him having one on his cheek for his entire previous incarnation," adds Chris.

"He's definitely more hyper than the ninth incarnation," says Emma. "With his innocent face and massive grin, he's clearly trying to shrug off Rose's bad reaction."

Their relationship isn't off to a great start, though – Rose just doesn't believe this newcomer is really the Doctor. "Rose just got teleported so that's what she's suggesting – but she's in denial, isn't she?" suggests Will. "Why *wouldn't* it be a teleport, though?" says Michael. "She's still got her head screwed on, even if the Doctor has a new one."

A trip down memory lane starts to set Rose's mind at rest. "Revisiting that first meeting from *Rose* is lovely," says Will. "When he takes her hand, it remind me of the scene about feeling the motion of the Earth. Tennant really makes you believe he's the same man." Chris agrees: "It's really convincing. Rose can see he's the same man, though she isn't entirely comfortable with it. Still, I'm a bit worried at how smoothly this regeneration has gone. Something usually goes wrong, doesn't it?"

Hopping for our lives!

Well, funny you should say that, Chris. "Oh. The Doctor's gone a bit loopy. Not sure about the crazy eyeballs," says Will. "I did think he'd recovered suspiciously quickly, considering the regeneration looked so violent," admits Michael. "Now he's twitching and shouting. It's scary – you want Rose to run out and escape this madman!" says Chris.

One plot point left hanging in *The Parting of the Ways* is picked up now. "So Rose and the Doctor do realise they've left Jack behind!" says Emma. "Uh-oh! The Cloister Bell, that can't be good!" Indeed not.

So, how are the Team feeling about the new arrival so far? "It's hard to make much of a judgement on Doctor Ten at this stage, but all the post-regeneration insanity is a nice nod to the past," says Michael.

"A weird, wacky and wired start to Tennant's Doctor – erratic and manic, but clearly not in control of his own actions. I can't wait to see where this leads!" says Chris.

"That was a nice little vignette," says Will. "Proper acting in a charity special – who'd have thought it?"

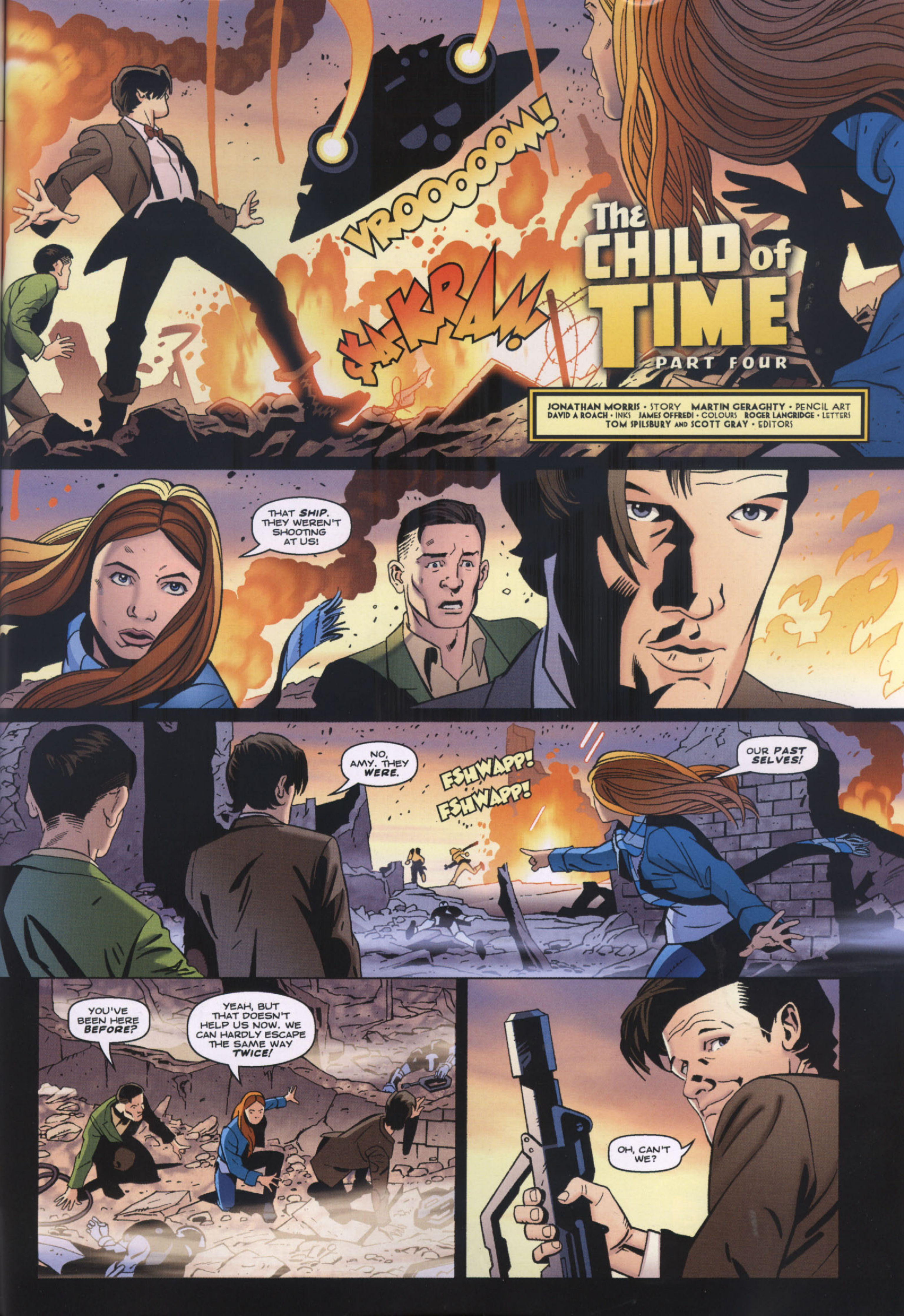
Weird it may have been, but the Team has enjoyed this unexpected extra, whetting their appetite for more. "Bring on Christmas!" booms Michael, as the Cloister Bell chimes...

CLICHÉ COUNTER

DEATHS ON SCREEN SO FAR... 1,450

ONE OR MORE REGULARS RENDERED UNCONSCIOUS... 221

ONE OR MORE REGULARS INCARCERATED.... 266

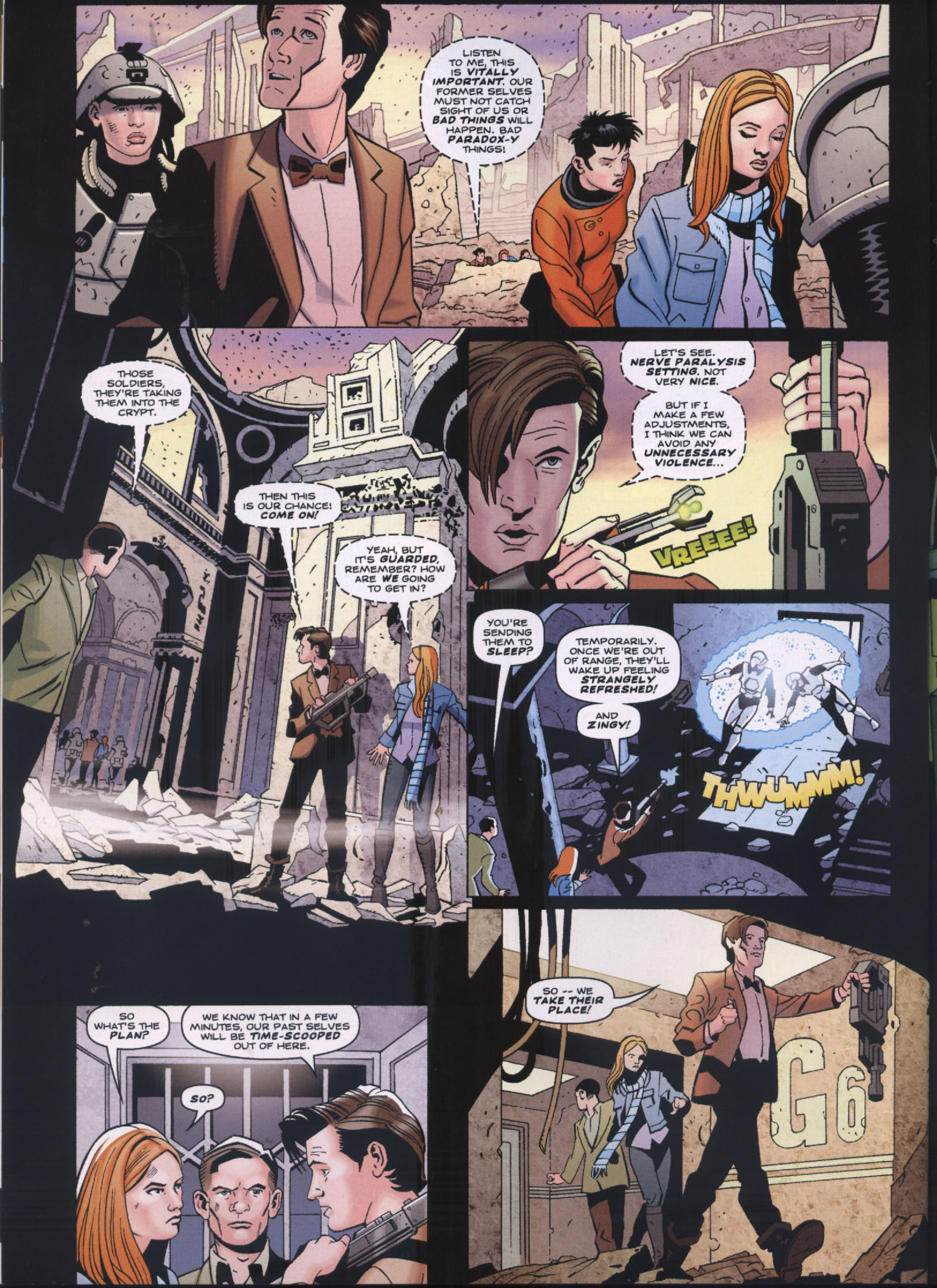


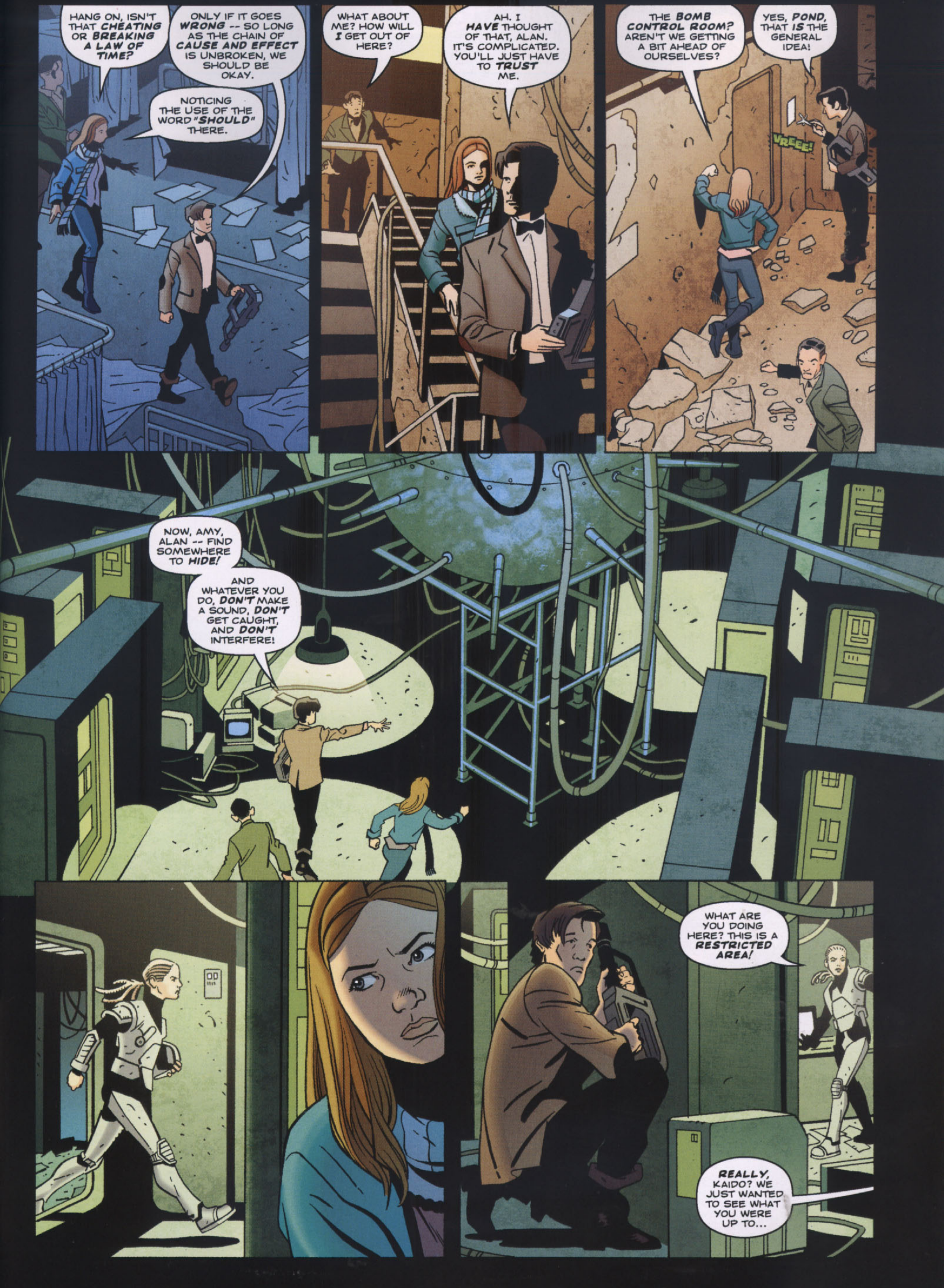
The CHILD of TIME

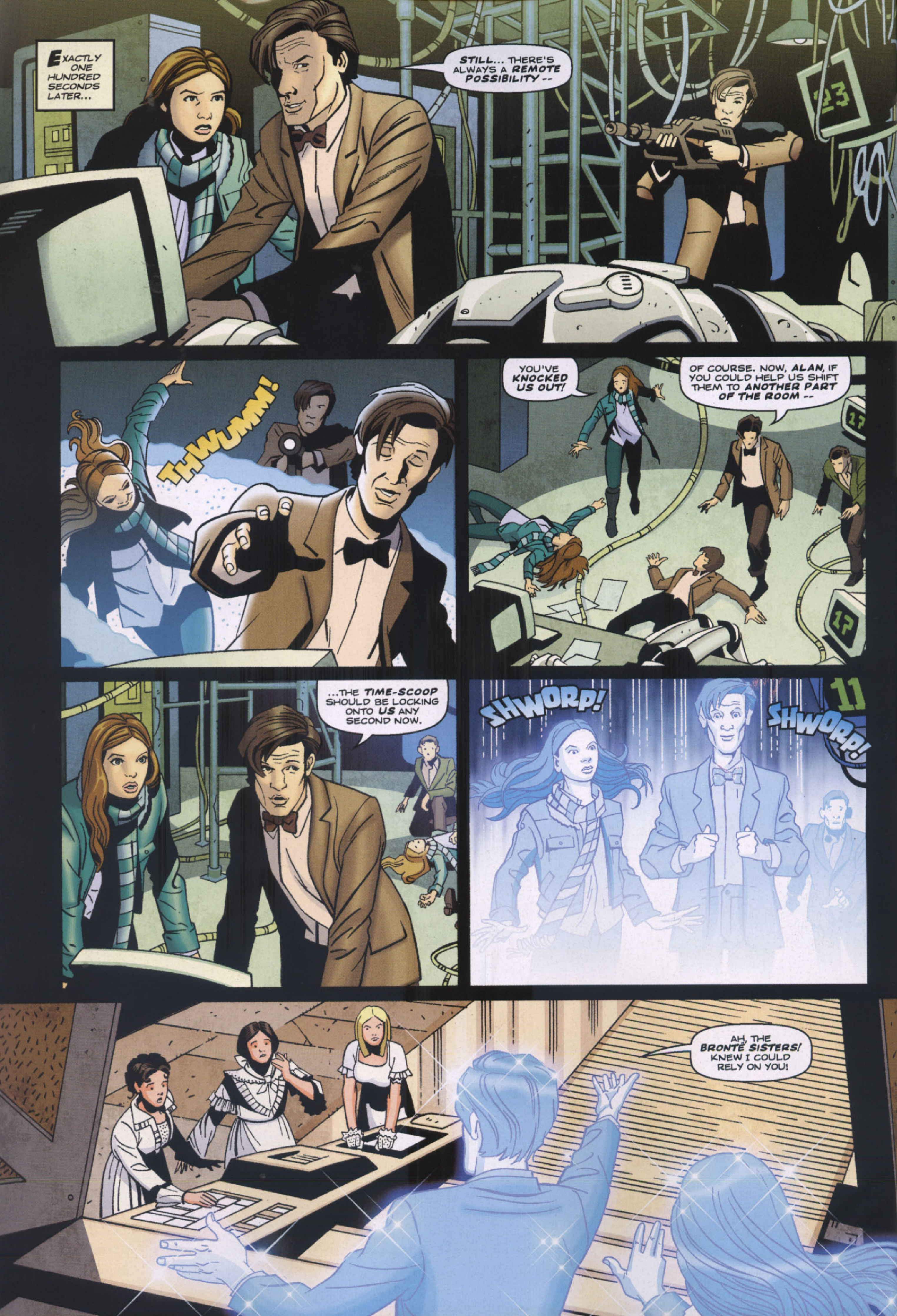
PART FOUR

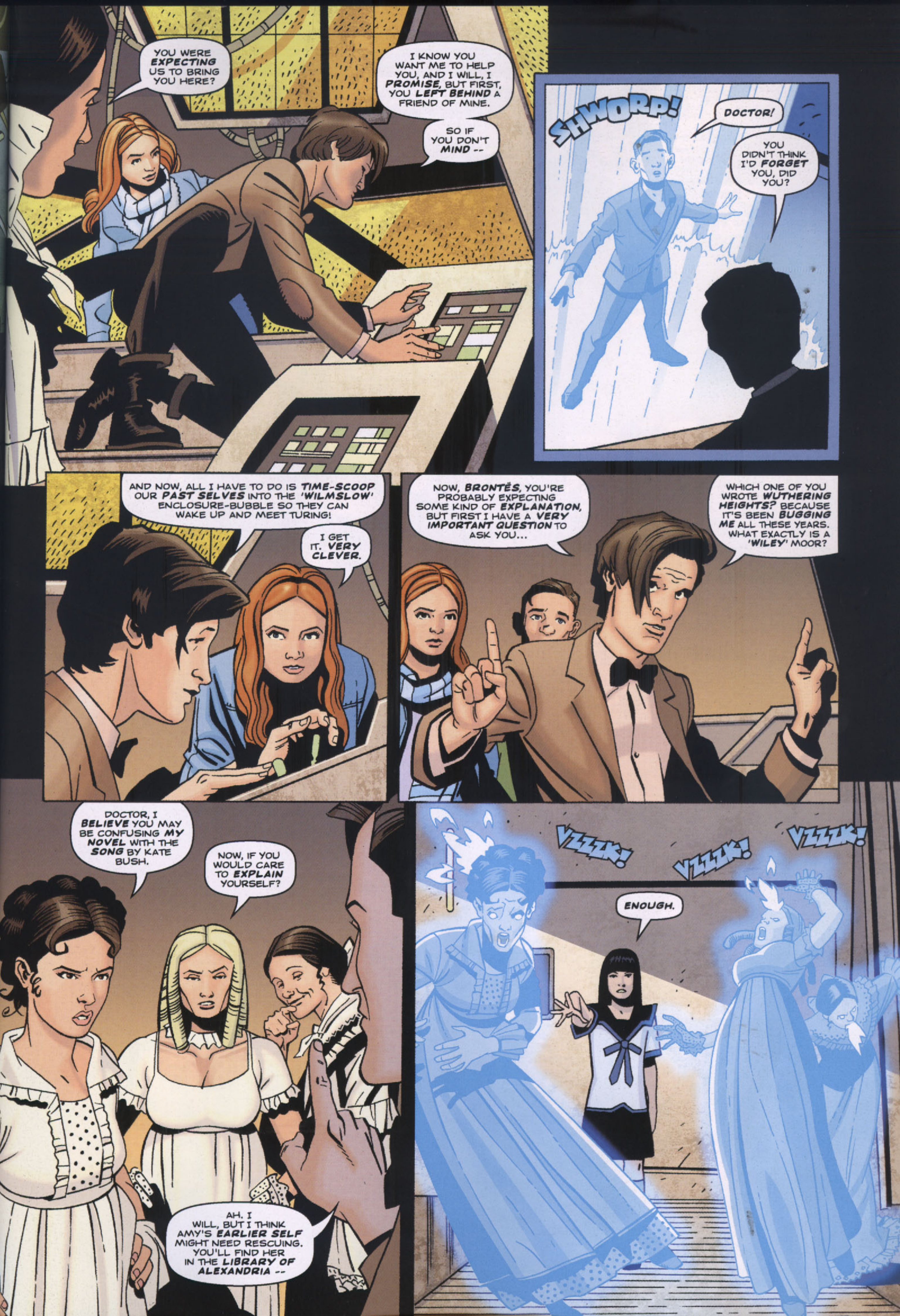
JONATHAN MORRIS • STORY MARTIN GERAGHTY • PENCIL ART
DAVID A ROACH • INKS JAMES OFFREDI • COLOURS ROGER LANGRIDGE • LETTERS
TOM SPILSBURY AND SCOTT GRAY • EDITORS

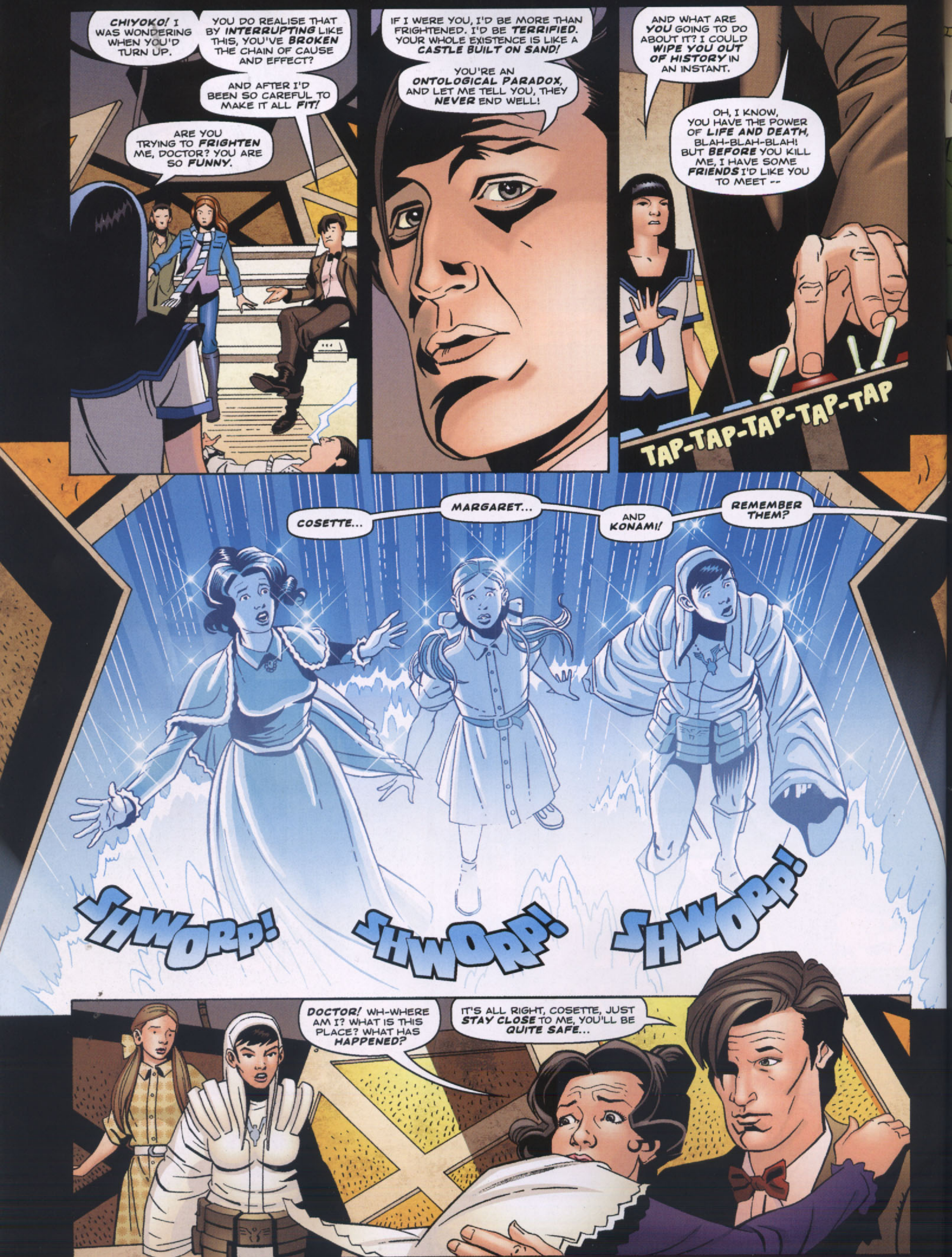
VROOOOOOM!
SHKRAM!
THAT *SHIP*. THEY WEREN'T SHOOTING AT US!
NO, AMY. THEY *WERE*.
FSHWAPP!
FSHWAPP!
OUR *PAST SELVES!*
YOU'VE BEEN HERE *BEFORE?*
YEAH, BUT THAT DOESN'T HELP US NOW. WE CAN HARDLY ESCAPE THE SAME WAY *TWICE!*
OH, CAN'T WE?

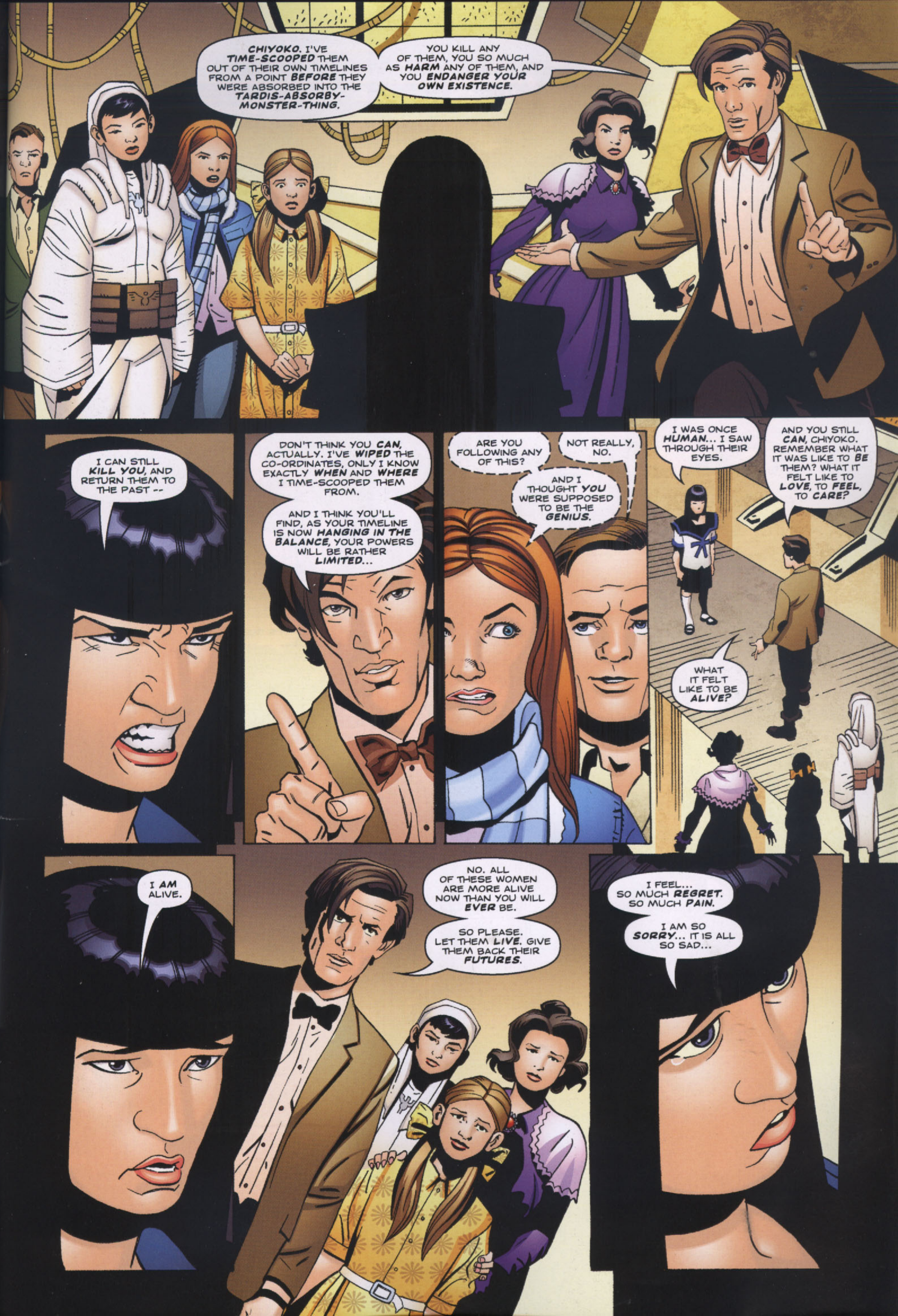

LISTEN TO ME, THIS IS VITALLY IMPORTANT. OUR FORMER SELVES MUST NOT CATCH SIGHT OF US OR BAD THINGS WILL HAPPEN. BAD PARADOX-Y THINGS!
THOSE SOLDIERS, THEY'RE TAKING THEM INTO THE CRYPT.
THEN THIS IS OUR CHANCE! COME ON!
YEAH, BUT IT'S GUARDED, REMEMBER? HOW ARE WE GOING TO GET IN?
LET'S SEE. NERVE PARALYSIS SETTING. NOT VERY NICE.
BUT IF I MAKE A FEW ADJUSTMENTS, I THINK WE CAN AVOID ANY UNNECESSARY VIOLENCE...
VREEEE!
YOU'RE SENDING THEM TO SLEEP?
TEMPORARILY. ONCE WE'RE OUT OF RANGE, THEY'LL WAKE UP FEELING STRANGELY REFRESHED!
AND ZINGY!
THWUMMM!
SO WHAT'S THE PLAN?
WE KNOW THAT IN A FEW MINUTES, OUR PAST SELVES WILL BE TIME-SCOOPED OUT OF HERE.
SO?
SO -- WE TAKE THEIR PLACE!
G6

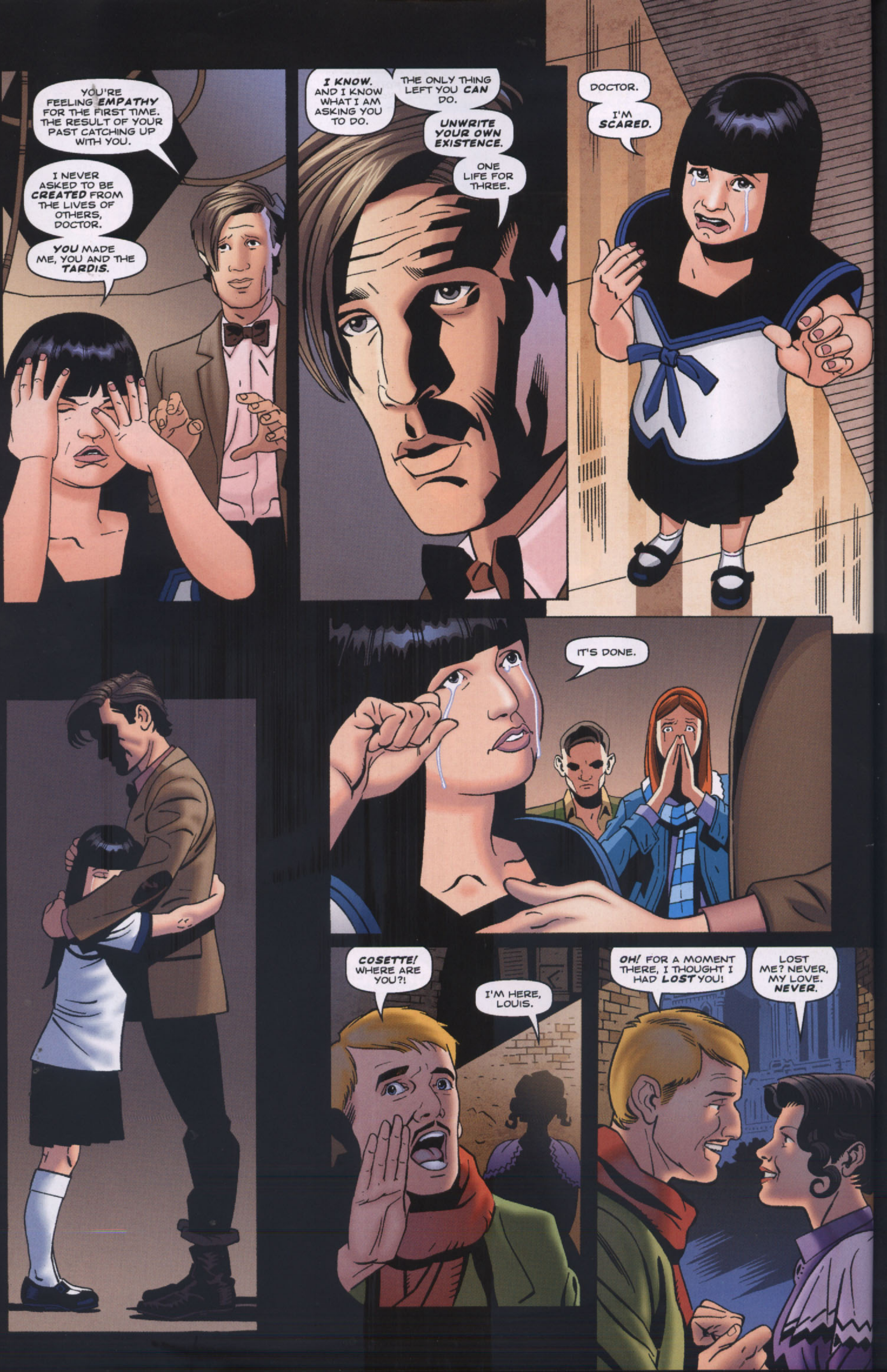

HANG ON, ISN'T THAT *CHEATING* OR *BREAKING A LAW OF TIME?*
ONLY IF IT GOES *WRONG* -- SO LONG AS THE CHAIN OF *CAUSE AND EFFECT* IS UNBROKEN, WE SHOULD BE OKAY.
NOTICING THE USE OF THE WORD *"SHOULD"* THERE.
WHAT ABOUT ME? HOW WILL *I* GET OUT OF HERE?
AH. I *HAVE* THOUGHT OF THAT, ALAN. IT'S COMPLICATED. YOU'LL JUST HAVE TO *TRUST* ME.
THE *BOMB CONTROL ROOM?* AREN'T WE GETTING A BIT AHEAD OF OURSELVES?
YES, *POND,* THAT *IS* THE GENERAL IDEA!
VREEE!
NOW, AMY, ALAN -- FIND SOMEWHERE TO *HIDE!*
AND WHATEVER YOU DO, *DON'T* MAKE A SOUND, *DON'T* GET CAUGHT, AND *DON'T* INTERFERE!
WHAT ARE YOU DOING HERE? THIS IS A *RESTRICTED AREA!*
REALLY, KAIDO? WE JUST WANTED TO SEE WHAT YOU WERE UP TO...

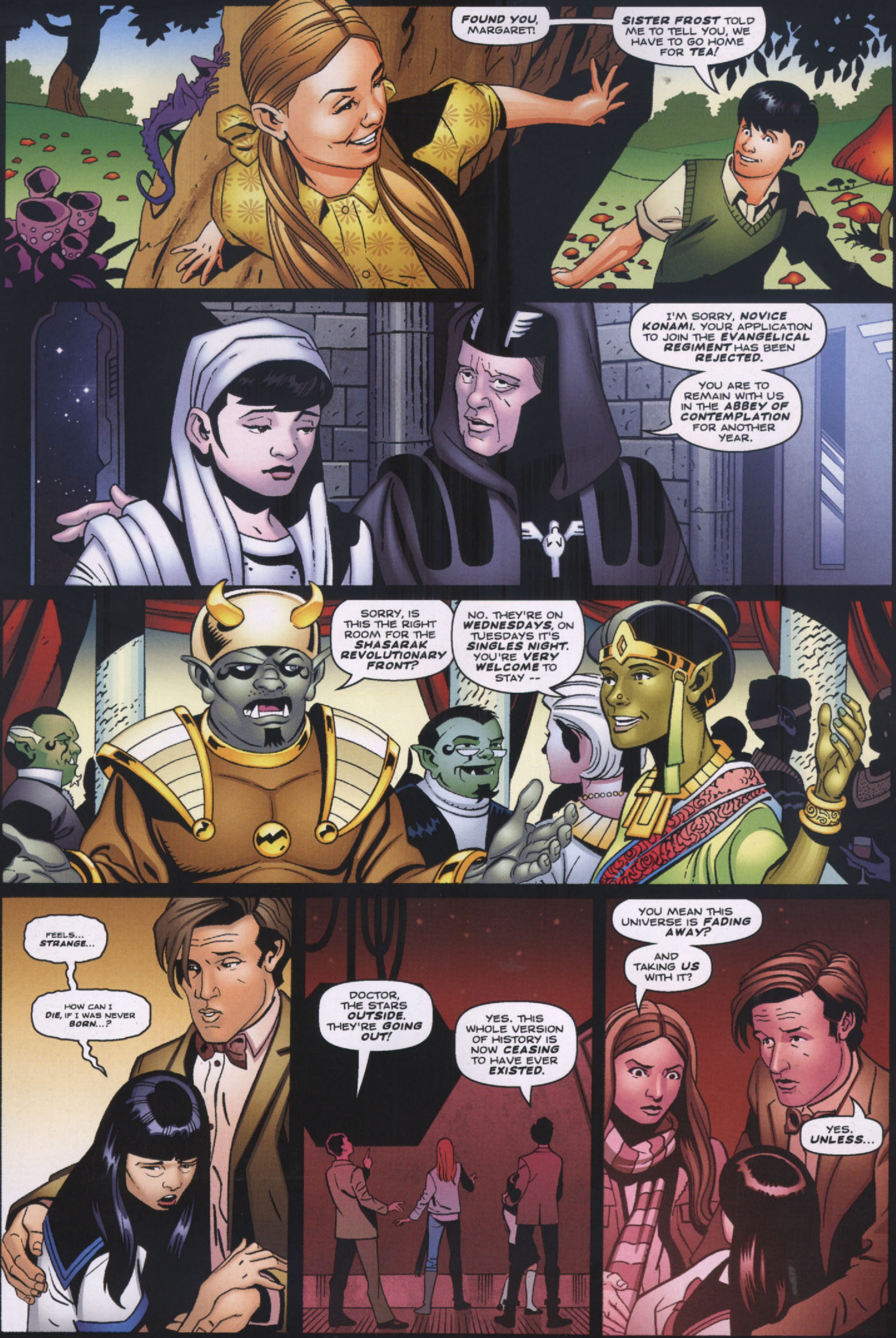

EXACTLY ONE HUNDRED SECONDS LATER...
STILL... THERE'S ALWAYS A REMOTE POSSIBILITY --
23
THWUMM!
YOU'VE KNOCKED US OUT!
OF COURSE. NOW, ALAN, IF YOU COULD HELP US SHIFT THEM TO ANOTHER PART OF THE ROOM --
17
17
...THE TIME-SCOOP SHOULD BE LOCKING ONTO US ANY SECOND NOW.
SHWORP!
SHWORP!
11
AH, THE BRONTË SISTERS! KNEW I COULD RELY ON YOU!

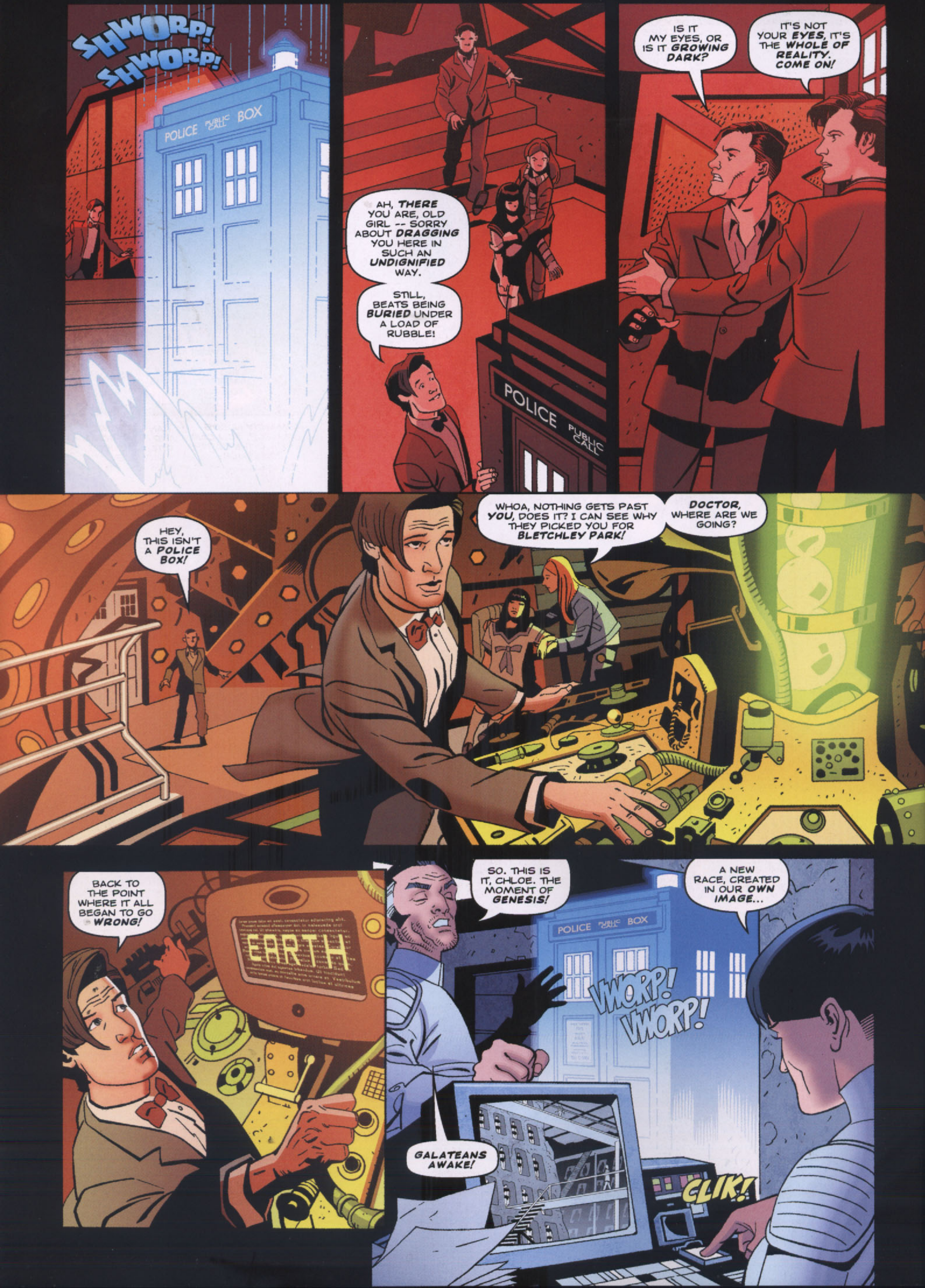

YOU WERE EXPECTING US TO BRING YOU HERE?
I KNOW YOU WANT ME TO HELP YOU, AND I WILL, I PROMISE, BUT FIRST, YOU LEFT BEHIND A FRIEND OF MINE.
SO IF YOU DON'T MIND --
SHWORP!
DOCTOR!
YOU DIDN'T THINK I'D FORGET YOU, DID YOU?
AND NOW, ALL I HAVE TO DO IS TIME-SCOOP OUR PAST SELVES INTO THE 'WILMSLOW' ENCLOSURE-BUBBLE SO THEY CAN WAKE UP AND MEET TURING!
I GET IT. VERY CLEVER.
NOW, BRONTËS, YOU'RE PROBABLY EXPECTING SOME KIND OF EXPLANATION, BUT FIRST I HAVE A VERY IMPORTANT QUESTION TO ASK YOU...
WHICH ONE OF YOU WROTE WUTHERING HEIGHTS? BECAUSE IT'S BEEN BUGGING ME ALL THESE YEARS. WHAT EXACTLY IS A 'WILEY' MOOR?
DOCTOR, I BELIEVE YOU MAY BE CONFUSING MY NOVEL WITH THE SONG BY KATE BUSH.
NOW, IF YOU WOULD CARE TO EXPLAIN YOURSELF?
AH. I WILL, BUT I THINK AMY'S EARLIER SELF MIGHT NEED RESCUING. YOU'LL FIND HER IN THE LIBRARY OF ALEXANDRIA --
VZZZK!
VZZZK!
VZZZK!
ENOUGH.

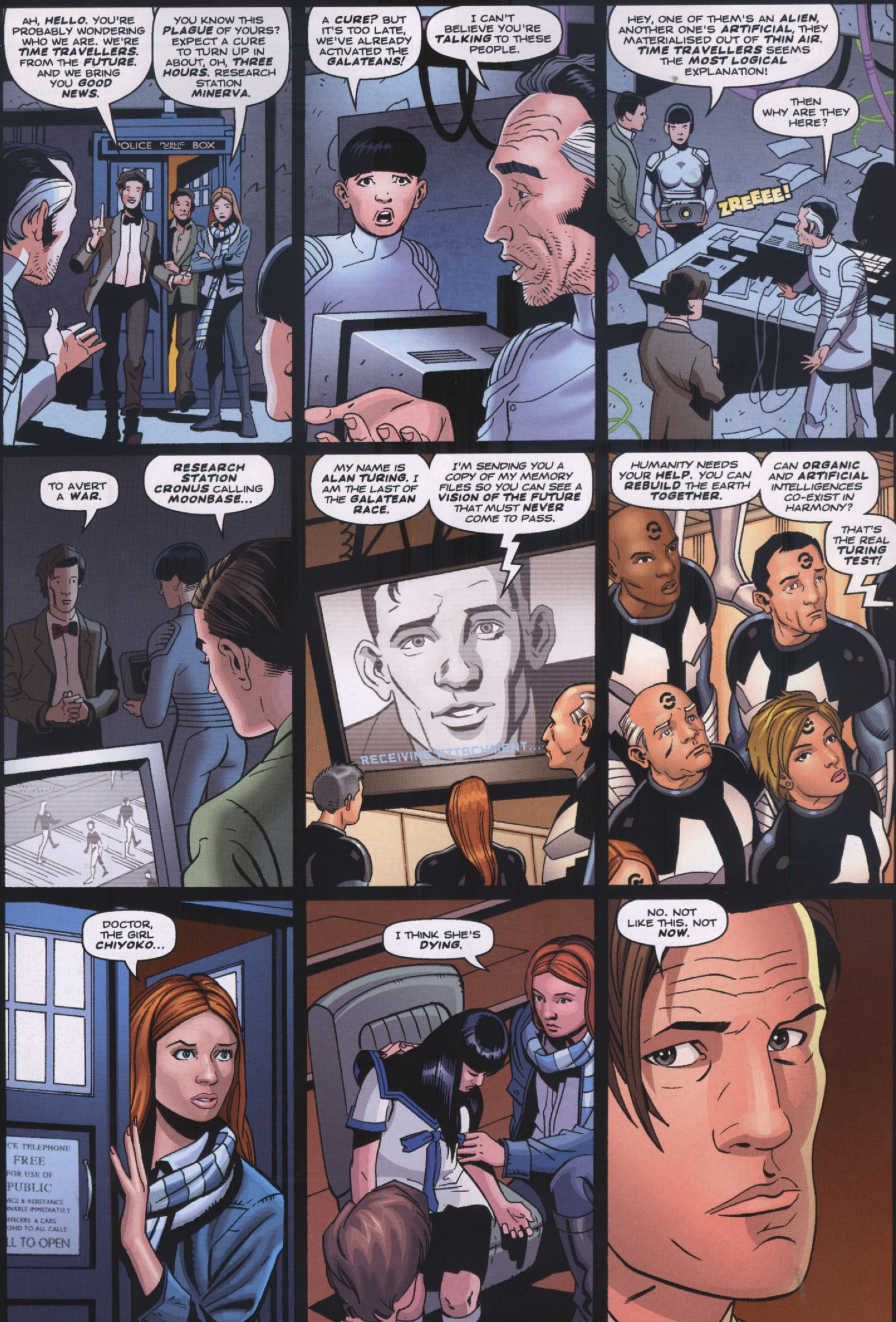

CHIYOKO! I WAS WONDERING WHEN YOU'D TURN UP.
YOU DO REALISE THAT BY INTERRUPTING LIKE THIS, YOU'VE BROKEN THE CHAIN OF CAUSE AND EFFECT?
AND AFTER I'D BEEN SO CAREFUL TO MAKE IT ALL FIT!
ARE YOU TRYING TO FRIGHTEN ME, DOCTOR? YOU ARE SO FUNNY.
IF I WERE YOU, I'D BE MORE THAN FRIGHTENED. I'D BE TERRIFIED. YOUR WHOLE EXISTENCE IS LIKE A CASTLE BUILT ON SAND!
YOU'RE AN ONTOLOGICAL PARADOX, AND LET ME TELL YOU, THEY NEVER END WELL!
AND WHAT ARE YOU GOING TO DO ABOUT IT? I COULD WIPE YOU OUT OF HISTORY IN AN INSTANT.
OH, I KNOW, YOU HAVE THE POWER OF LIFE AND DEATH, BLAH-BLAH-BLAH! BUT BEFORE YOU KILL ME, I HAVE SOME FRIENDS I'D LIKE YOU TO MEET --
TAP-TAP-TAP-TAP-TAP
COSETTE...
MARGARET...
AND KONAMI!
REMEMBER THEM?
SHWORP!
SHWORP!
SHWORP!
DOCTOR! WH-WHERE AM I? WHAT IS THIS PLACE? WHAT HAS HAPPENED?
IT'S ALL RIGHT, COSETTE, JUST STAY CLOSE TO ME, YOU'LL BE QUITE SAFE...

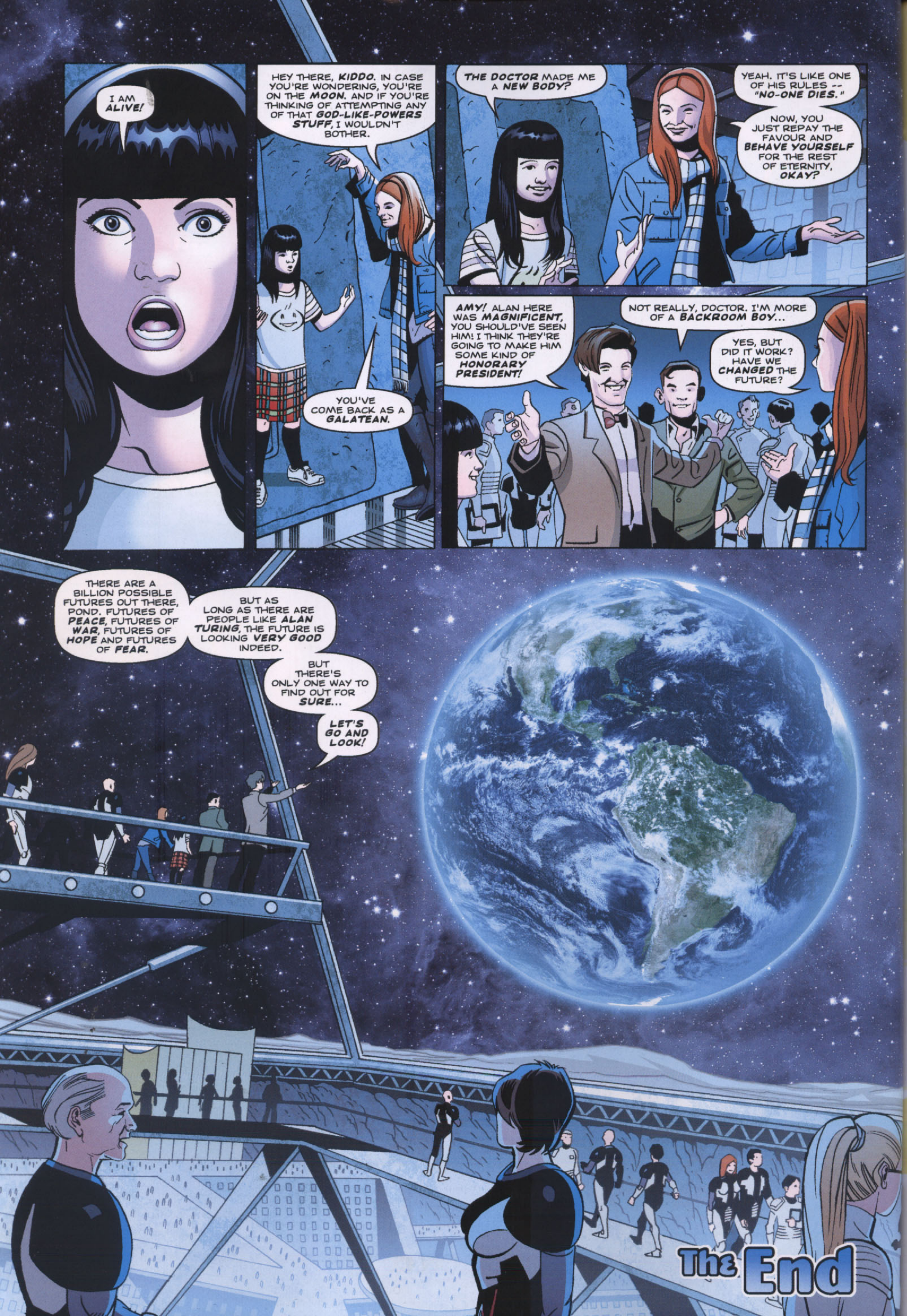

CHIYOKO. I'VE **TIME-SCOOPED** THEM OUT OF THEIR OWN TIMELINES FROM A POINT **BEFORE** THEY WERE ABSORBED INTO THE **TARDIS-ABSORBY-MONSTER-THING.**
YOU KILL ANY OF THEM, YOU SO MUCH AS **HARM** ANY OF THEM, AND YOU **ENDANGER YOUR OWN EXISTENCE.**
I CAN STILL **KILL YOU,** AND RETURN THEM TO THE PAST --
DON'T THINK YOU **CAN,** ACTUALLY. I'VE **WIPED** THE CO-ORDINATES, ONLY I KNOW EXACTLY **WHEN** AND **WHERE** I TIME-SCOOPED THEM FROM.
AND I THINK YOU'LL FIND, AS YOUR TIMELINE IS NOW **HANGING IN THE BALANCE,** YOUR POWERS WILL BE RATHER **LIMITED...**
ARE YOU FOLLOWING ANY OF THIS?
NOT REALLY, NO.
AND I THOUGHT **YOU** WERE SUPPOSED TO BE THE **GENIUS.**
I WAS ONCE **HUMAN...** I SAW THROUGH THEIR EYES.
AND YOU STILL **CAN,** CHIYOKO. REMEMBER WHAT IT WAS LIKE TO **BE** THEM? WHAT IT FELT LIKE TO **LOVE,** TO **FEEL,** TO **CARE?**
WHAT IT FELT LIKE TO BE **ALIVE?**
I **AM** ALIVE.
NO. ALL OF THESE WOMEN ARE MORE ALIVE NOW THAN YOU WILL **EVER** BE.
SO PLEASE. LET THEM **LIVE.** GIVE THEM BACK THEIR **FUTURES.**
I FEEL... SO MUCH **REGRET.** SO MUCH **PAIN.**
I AM SO **SORRY...** IT IS ALL SO SAD...


YOU'RE FEELING EMPATHY FOR THE FIRST TIME. THE RESULT OF YOUR PAST CATCHING UP WITH YOU.
I NEVER ASKED TO BE CREATED FROM THE LIVES OF OTHERS, DOCTOR.
YOU MADE ME, YOU AND THE TARDIS.
I KNOW. AND I KNOW WHAT I AM ASKING YOU TO DO.
THE ONLY THING LEFT YOU CAN DO.
UNWRITE YOUR OWN EXISTENCE.
ONE LIFE FOR THREE.
DOCTOR.
I'M SCARED.
IT'S DONE.
COSETTE! WHERE ARE YOU?!
I'M HERE, LOUIS.
OH! FOR A MOMENT THERE, I THOUGHT I HAD LOST YOU!
LOST ME? NEVER, MY LOVE. NEVER.


FOUND YOU, MARGARET!
SISTER FROST TOLD ME TO TELL YOU, WE HAVE TO GO HOME FOR TEA!
I'M SORRY, NOVICE KONAMI. YOUR APPLICATION TO JOIN THE EVANGELICAL REGIMENT HAS BEEN REJECTED.
YOU ARE TO REMAIN WITH US IN THE ABBEY OF CONTEMPLATION FOR ANOTHER YEAR.
SORRY, IS THIS THE RIGHT ROOM FOR THE SHASARAK REVOLUTIONARY FRONT?
NO. THEY'RE ON WEDNESDAYS, ON TUESDAYS IT'S SINGLES NIGHT. YOU'RE VERY WELCOME TO STAY --
FEELS... STRANGE...
HOW CAN I DIE, IF I WAS NEVER BORN...?
DOCTOR, THE STARS OUTSIDE. THEY'RE GOING OUT!
YES. THIS WHOLE VERSION OF HISTORY IS NOW CEASING TO HAVE EVER EXISTED.
YOU MEAN THIS UNIVERSE IS FADING AWAY?
AND TAKING US WITH IT?
YES. UNLESS...


SHWORP! SHWORP!
POLICE PUBLIC CALL BOX
AH, THERE YOU ARE, OLD GIRL -- SORRY ABOUT DRAGGING YOU HERE IN SUCH AN UNDIGNIFIED WAY.
STILL, BEATS BEING BURIED UNDER A LOAD OF RUBBLE!
POLICE PUBLIC CALL
IS IT MY EYES, OR IS IT GROWING DARK?
IT'S NOT YOUR EYES, IT'S THE WHOLE OF REALITY. COME ON!
HEY, THIS ISN'T A POLICE BOX!
WHOA, NOTHING GETS PAST YOU, DOES IT? I CAN SEE WHY THEY PICKED YOU FOR BLETCHLEY PARK!
DOCTOR, WHERE ARE WE GOING?
BACK TO THE POINT WHERE IT ALL BEGAN TO GO WRONG!
EARTH
SO. THIS IS IT, CHLOE. THE MOMENT OF GENESIS!
A NEW RACE, CREATED IN OUR OWN IMAGE...
POLICE PUBLIC CALL BOX
VWORP! VWORP!
GALATEANS AWAKE!
CLIK!


AH, **HELLO**. YOU'RE PROBABLY WONDERING WHO WE ARE. WE'RE **TIME TRAVELLERS**. FROM THE **FUTURE**. AND WE BRING YOU **GOOD NEWS**.
YOU KNOW THIS **PLAGUE** OF YOURS? EXPECT A CURE TO TURN UP IN ABOUT, OH, **THREE HOURS**. RESEARCH STATION **MINERVA**.
POLICE PUBLIC BOX
A **CURE?** BUT IT'S TOO LATE, WE'VE ALREADY ACTIVATED THE **GALATEANS!**
I CAN'T BELIEVE YOU'RE **TALKING** TO THESE PEOPLE.
HEY, ONE OF THEM'S AN **ALIEN**, ANOTHER ONE'S **ARTIFICIAL**, THEY MATERIALISED OUT OF **THIN AIR**. **TIME TRAVELLERS** SEEMS THE **MOST LOGICAL** EXPLANATION!
THEN WHY ARE THEY HERE?
ZREEEE!
TO AVERT A **WAR**.
RESEARCH STATION CRONUS CALLING **MOONBASE**...
MY NAME IS **ALAN TURING**. I AM THE LAST OF THE **GALATEAN RACE**.
I'M SENDING YOU A COPY OF MY MEMORY FILES SO YOU CAN SEE A **VISION OF THE FUTURE** THAT MUST **NEVER** COME TO PASS.
RECEIVING ATTACHMENT...
HUMANITY NEEDS YOUR **HELP**. YOU CAN **REBUILD** THE EARTH **TOGETHER**.
CAN **ORGANIC** AND **ARTIFICIAL** INTELLIGENCES CO-EXIST IN HARMONY?
THAT'S THE REAL **TURING TEST!**
DOCTOR, THE GIRL **CHIYOKO**...
CE TELEPHONE
FREE
FOR USE OF
PUBLIC
VICE & ASSISTANCE
INABLE IMMEDIATELY
FFICERS & CARS
OND TO ALL CALLS
LL TO OPEN
I THINK SHE'S **DYING**.
NO. NOT LIKE THIS. NOT **NOW**.


I AM *ALIVE!*
HEY THERE, *KIDDO.* IN CASE YOU'RE WONDERING, YOU'RE ON THE *MOON.* AND IF YOU'RE THINKING OF ATTEMPTING ANY OF THAT *GOD-LIKE-POWERS STUFF,* I WOULDN'T BOTHER.
YOU'VE COME BACK AS A *GALATEAN.*
THE DOCTOR MADE ME A *NEW BODY?*
YEAH. IT'S LIKE ONE OF HIS RULES -- *"NO-ONE DIES."*
NOW, YOU JUST REPAY THE FAVOUR AND *BEHAVE YOURSELF* FOR THE REST OF ETERNITY, *OKAY?*
AMY! ALAN HERE WAS *MAGNIFICENT,* YOU SHOULD'VE SEEN HIM! I THINK THEY'RE GOING TO MAKE HIM SOME KIND OF *HONORARY PRESIDENT!*
NOT REALLY, DOCTOR. I'M MORE OF A *BACKROOM BOY...*
YES, BUT DID IT WORK? HAVE WE *CHANGED* THE FUTURE?
THERE ARE A BILLION POSSIBLE FUTURES OUT THERE, POND. FUTURES OF *PEACE,* FUTURES OF *WAR,* FUTURES OF *HOPE* AND FUTURES OF *FEAR.*
BUT AS LONG AS THERE ARE PEOPLE LIKE *ALAN TURING,* THE FUTURE IS LOOKING *VERY GOOD* INDEED.
BUT THERE'S ONLY ONE WAY TO FIND OUT FOR *SURE...*
LET'S GO AND LOOK!
The End

CLASSIC
DOCTORS

DOCTOR WHO

BRAND NEW
ADVENTURES

THE LOST STORIES

ADVENTURES DEVISED FOR TV
AVAILABLE TO HEAR FOR THE FIRST TIME

STARRING

PETER DAVISON
AS THE DOCTOR

JANET FIELDING
AS TEGAN

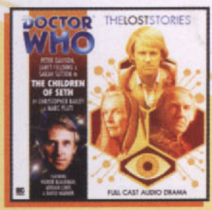
SARAH SUTTON
AS NYSSA

DOCTOR WHO
THELOSTSTORIES
THE ELITE
FULL CAST AUDIO DRAMA

THE ELITE
October 2011

DOCTOR WHO
THELOSTSTORIES
HEXAGORA
FULL CAST AUDIO DRAMA

HEXAGORA
November 2011


DOCTOR WHO
THELOSTSTORIES
THE CHILDREN OF SETH
FULL CAST AUDIO DRAMA

THE CHILDREN OF SETH
December 2011

AVAILABLE FROM ALL GOOD
BOOKSHOPS OR BUY DIRECT FROM

BIGFINISH.COM

CREDIT CARD HOTLINE: **01628 824102**
FREE UK DELIVERY ON EVERYTHING

BIG FINISH

FULL CAST AUDIO ADVENTURES ON **CD** AND FOR **DOWNLOAD**

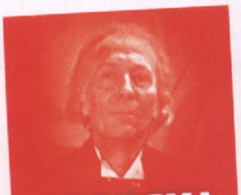
BBC

Doctor Who is a trademark of the British Broadcasting Corporation and is used under license. Doctor Who logo © BBC 1996. Licensed by AudioGo Ltd. Ice Warriors are © the Estate of Brian Hayles and used under license. Ad by Anthony Lamb. Imagery by Alex Mallinson.

A BATTLE OF WITS...

DWM's quarrelsome duo Johnny and Toby get their teeth into another *Doctor Who* dilemma. But whose side will you be on?

With the 50th anniversary on its way, how should we celebrate? BRING BACK THE OLD DOCTORS or LOOK TO THE FUTURE?



ONE DAY I SHALL COME BACK...

JOHNNY CANDON SAYS:

Go mad. That's what should be done. Go absolutely mind-meltingly *nuts*! Remember the amount of promotion surrounding the Tenth Doctor's final episodes? The specially-shot idents with the reindeer? Some real-life Scrooges actually making complaints that David Tennant was on TV too much over that Christmas period? Remember all that? Do something to make that look like the shy whispers of a Victorian débutante! We deserve it! Have Matt Smith on *everything*. Have him reading the news! Have him reading news about Matt Smith! You can count on the fingers of Davros' hand the number of television programmes that manage to reach their 50th anniversary. And aren't birthdays supposed to be tipsy, noisy, silly fun?! Throw everything in and the kitchen sink to boot. In fact, have a character called Kee Chansenk in it. Even better, reveal that's been the Doctor's name all along.

Look how the show has celebrated its milestones in the past. For ten years – *The Three Doctors*! For 20 years – *The Five Doctors*! For 25 years – *Silver Nemesis*! Okay, so no-one would argue that they're fantastic stories, but they *are* fun (except *Silver Nemesis*), exciting (except *Silver Nemesis*) and a huge reminder, as if one were needed, of why we fell in love with this amazing TV show in the first place (except... well, you get the point).

Multi-Doctor stories for the big celebrations are almost expected now. (Just one of the many areas in which *Silver Nemesis* let both itself and us down.) It's traditional that on his birthday, the Doctor has a party with himself – and that is neither as sad nor as rude as it sounds. Changing that would be like having a normal birthday party without the cake. Easter without the eggs. Christmas without Geoff.

Time Crash has already shown us that the older appearance of previous Doctors can easily be explained away. The Doctor meeting his younger self is obviously going to short out the time differential. A feature-length romp with Doctors Four to Ten joining Matt Smith is perfectly possible. (And wouldn't you love to be at *that* readthrough? A stern Steven Moffat growling "Actually, *I* wrote it, Tom, and I'll thank you not to call it whippet-anything.") Being realistic for a moment, though – if a multi-Doctor love-in just isn't feasible, then give us one thing. Give us the one thing that has been floating around like an unanswered question ever since the show returned. Give us Paul McGann.

'It's traditional that on his birthday, the Doctor has a party with himself. Not as sad or as rude as it sounds.'

Paul McGann doesn't look a day older than when he first played the role back in 1996 – and even if he did, it wouldn't matter because we never saw his Doctor regenerate. Let him out of his magical blue box again! What better way to kick off the next 50 years of adventures, than by celebrating the past whilst diving headlong into the future? Although I was relieved that the TV Movie didn't make it to series (the Doctor searching time and space for his missing dad? The Doctor and the Master as half-brothers? Spider-robot Daleks? It just seemed like it would be another blah sci-fi show doing blah things), the Eighth Doctor himself was wonderful. With Paul McGann's brilliant portrayal, I absolutely *believed* I was watching the same character we met in a junkyard in 1963. He deserves another crack of the whip in a story worthy of him.

It's the 50th anniversary. Half a century. That deserves to be *big*. As Steven Moffat has promised, in 2013 there will never have been a better time to be a *Doctor Who* fan, so I say – go for it. Have the noisiest, flashiest most ridiculous party you can possibly imagine and give us a story that will break the telly! *Doctor Who* doesn't deserve anything less. And do give me a call if you need someone to hang the decorations, put out bowls of crisps and blow up the Balhoons.

An obvious contender to help celebrate 50 years of *Doctor Who*: the Eighth Doctor, Paul McGann.

The tenth and twentieth anniversary celebrations: *The Three* and *Five Doctors*...

I HOPE I DON'T MEET ME AGAIN!

TOBY HADOKE SAYS:

I wrote recently in this column that the Doctor should return to being an enigma, rather than a world-famous Oncoming Storm. And what happened at the end of this latest series? The Doctor revealed that he'd become too high-profile and was returning to the shadows. The storm receded, the mad man got back into his box. Someone's clearly listening to me. I won't let this success go to my head, though, because that would be unbecoming. And that's my point.

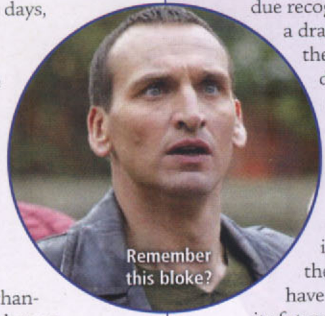
No-one really likes an over-achiever, and just look what happened the last time *Doctor Who* threw a major party. Peter Davison was a massive, popular success, riding high in the ratings. The 20-year milestone was marked by a hugely over-subscribed event at Longleat; Peter Haining's *Doctor Who – A Celebration* and the *Radio Times Twentieth Anniversary Celebration* came out; and Target-browsing young fans became serious high-level aficionados. With hardly any repeats around in those days, the history of the show was like some heady nirvana of golden-age television. Any chance to recapture that fuelled the magic. So the much-heralded *The Five Doctors* was an opportunity for older viewers to enjoy the nostalgia, and for unfortunate young things like me to watch Patrick Troughton scamper about evading a Yeti, just like he did in the-old-days-which-were-so-much-better-than-what-we-have-now. What a time, what an episode, what a moment to be a *Doctor Who* fan. The show was everywhere.

And what happened next? Within three years, it was beyond saving, and the public had lost interest.

Nostalgia is powerful and comforting, but it also stifles progress. Ensconce yourself in the bosom of the past and you'll never find what delights reside in the navel of the future. John Nathan-Turner's desire to cater to the fans was one of the reasons the show went from being a family teatime favourite to a relic exclusive only to saddos responsible for propping up the anorak industry.

Doctor Who fans are paranoid, and I'm more paranoid than most. And I'm especially paranoid about the public's view of *Doctor Who* and the almost psychopathic predilection for knocking success and popularity. Anything given a big build-up in this country is ripe for extermination by the evil tabloid press of doom. They love to see icons topple: witness the media's campaign to contrive inaccurate 'falling ratings' stories about the recent series. If they want you, they'll get you, and never mind the facts. So celebrate with caution.

There will be plenty of things during the 50th anniversary that will acknowledge those great people who have contributed to the show's history. Proper, insightful documentaries will give Messrs Hartnell and Letts and McGann, and I hope, Hodgson and Lodge and Gorman and Uncle Tom Baker 'n' all their due recognition. In a drama though, the needs of the drama must come first: the contrivances of a celebratory shindig would surely compromise the plot. Precious time spent explaining who all these old Doctors are, and why they look different, will be of interest to only a tiny percentage of the viewers. The programme doesn't have to regurgitate its past to secure its future. Every time this happens, a big programme just appears a little smaller.



Remember this bloke?

Paul McGann has already shown what a fantastic Doctor he is in the audio adventures produced by Big Finish. We fans are aware of this and can celebrate him there. Frankly, most Not-We's who I know can barely remember Christopher Eccleston – and he did a whole *year* not all that long ago. Sadly, a successful franchise should not risk alienating the majority of viewers just to be nice to an actor who deserves it. Johnny, you mention that get-togethers are what they've always done – which I think is precisely the reason why they should do something else this time! *Time Crash* was amazing, yes. But they've already *done Time Crash*.

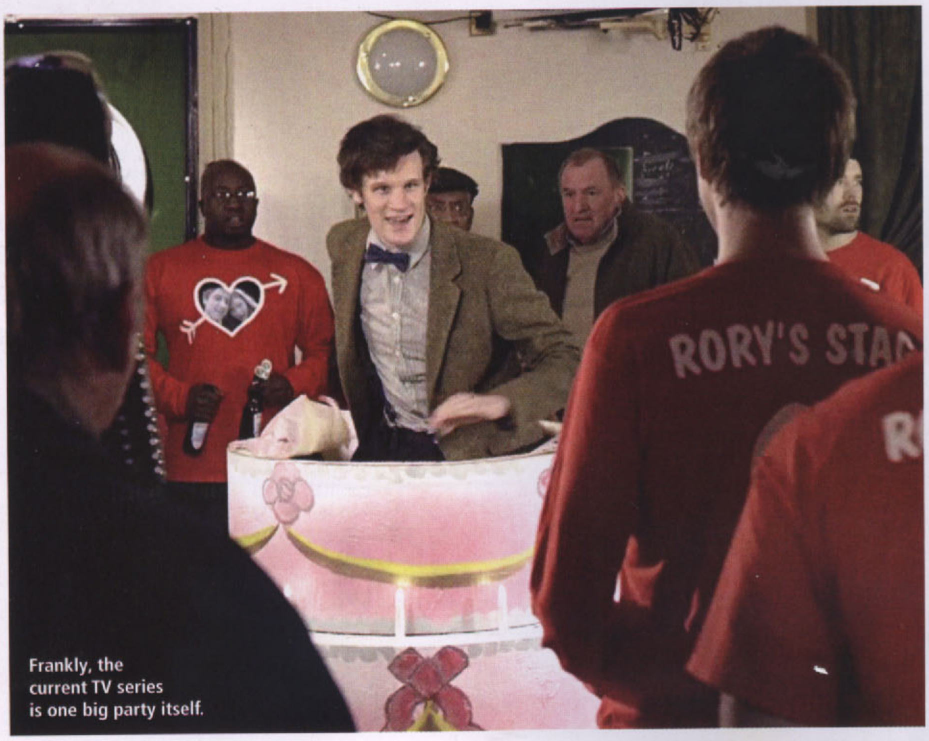
Time Crash: Been there, done that...

> 'We don't need to regurgitate the past – when this happens a big programme just seems smaller.'

McGann (pictured here with Big Finish's Jason Haigh-Ellery and Gary Russell) has already established himself as a fine Doctor on audio...

So, what do I want instead? I don't know. Give me something I can't anticipate. Unpredictable. Isn't that what *Doctor Who* does? Isn't that what *Doctor Who is*? It's a bold, surprising show that at its best delivers something we've never seen before. The best way to celebrate it is to look forward, not back, and give us new characters and monsters who can beguile us for the next 50 years.

On the other hand, if Corporal Bell isn't in it, I'll be livid. **DWM**



Frankly, the current TV series is one big party itself.

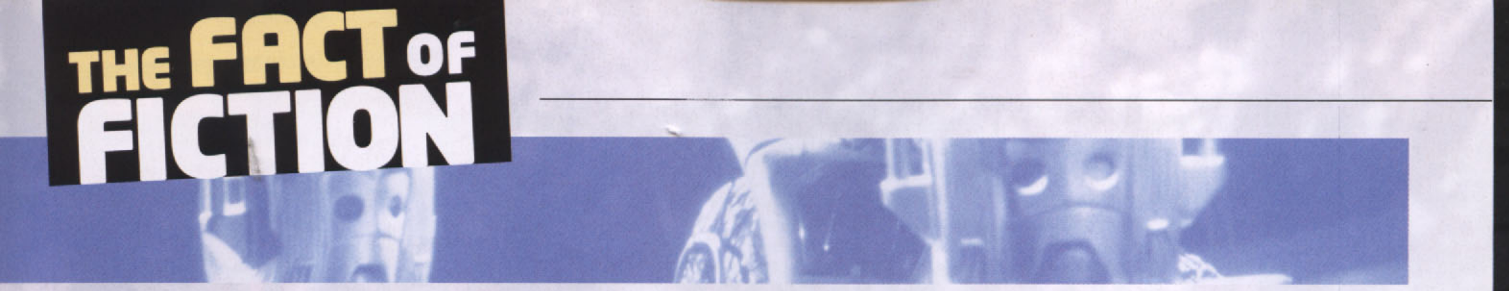
HAVE YOUR SAY!

So now you know what Toby and Johnny have to say – but what do YOU think? Do you yearn to hear Matt Smith say multi-coloured coats are cool? Do you think it'd be sad if they didn't bring old Doctors back? Or do you think less is more? Register your vote on our Facebook page. Just 'like' the page, visit the polls section, and you can have your say.

www.facebook.com/doctorwhomagazine

And if you have your own ideas how Doctor Who should celebrate its golden anniversary, why not write to *Galaxy Forum*? (See page 12.) E-mail us at *dwm@panini.co.uk*, or send us a message via Facebook or Twitter. In **DWM** 438 the boys were ruminating over whether it was better being a fan in the good old days, or whether the riches of recent years can get the better of nostalgia. Seems like you think there has never been a better time to be a fan:

RIGHT HERE! RIGHT NOW!	84%
THOSE WERE THE DAYS, MY FRIEND.	16%



THE FACT OF FICTION

EARTHSHOCK

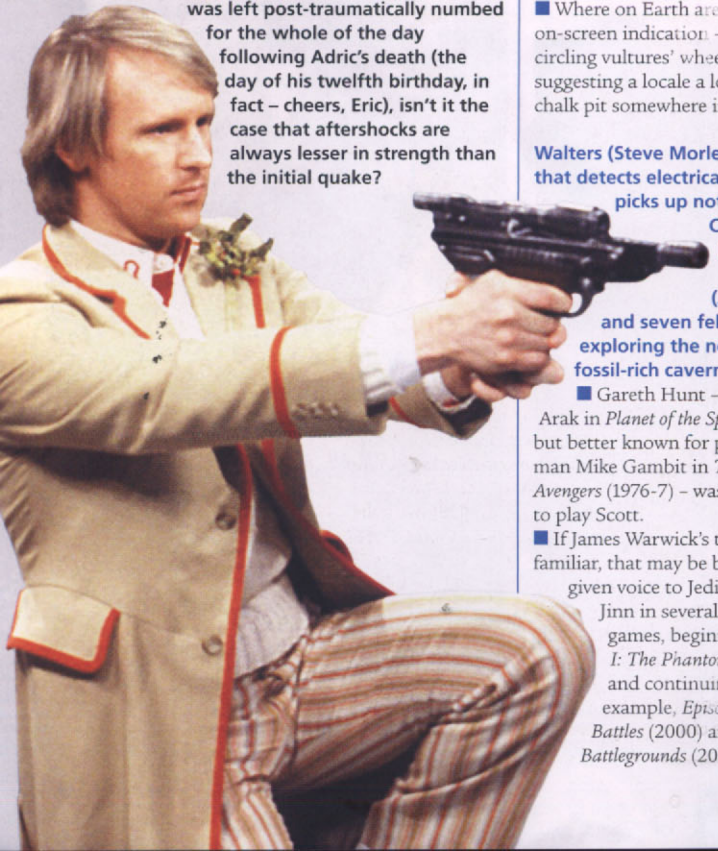
Shock followed shock when the Fifth Doctor battled the Cybermen – and *Doctor Who* would never be the same again...

Feature by ALAN BARNES

Just like a space freighter crashing into the prehistoric Earth, *Earthshock*'s effect on *Doctor Who*'s subsequent direction was seismic – and not only in the fact that 1980s upgrades of old monsters and villains became the order of the next few years. From the lasciviously choreographed Cybermen slaughter in *The Five Doctors* (1983) on, the series developed a markedly brutal, action-oriented edge, most obviously in *Warriors of the Deep* and *Resurrection of the Daleks* (both 1984) – all of these being commissioned in the wake of *Earthshock*'s transmission (in December, September and March 1982, respectively).

More 'realistic', whatever that means? Perhaps. Certainly, the Doctor's adventures would appear to become a zero-sum game for a time: Adric's death would mark the first of several morbid concluding beats, with the (pretty much) 'everyone dies' ending being deployed in *Warriors, Resurrection, The Caves of Androzani* (1984), *Attack of the Cybermen, The Two Doctors* and *Revelation of the Daleks* (all 1985).

One can't blame series producer John Nathan-Turner and *Earthshock* author/series script editor Eric Saward for seeking to build on such an unambiguous hit. But where this viewer was left post-traumatically numbed for the whole of the day following Adric's death (the day of his twelfth birthday, in fact – cheers, Eric), isn't it the case that aftershocks are always lesser in strength than the initial quake?



PART ONE

FIRST BROADCAST: 8 MARCH 1982

Troopers gather beside the entrance to a cave.

■ Beginning with a stock shot of a sheer escarpment, *Earthshock*'s only location scenes were filmed at the chalk faces of Springwell Lock Quarry, near Rickmansworth, Hertfordshire, on Thursday 29 October 1981. The same quarry had earlier featured as the anti-matter world (not Cromer) in *The Three Doctors* (1972-3), and would later feature in both *The Twin Dilemma* (1984) and *Delta and the Bannermen* (1987) – whose Bannermen villains were seen at the same location wearing modified versions of the very helmets first worn by *Earthshock*'s troopers! Modelled by freelancer Richard Gregory after the Viper pilots' helmets featured in the original *Battlestar Galactica* (1978-9), the *Earthshock* headpieces were also recycled for use by the Train Guards in *The Trial of a Time Lord* Parts One to Four (1986).

■ Unedited takes of the filmed footage feature on the *Earthshock* DVD.

■ In his Target Books novelisation, Ian Marter describes a 'towering cliffside' with 'dark openings of caves gaping like empty eye-sockets and nostrils'.

■ Where on Earth are the caves? There's no on-screen indication – but Marter describes 'slowly circling vultures' wheeling in the 'hot dry air', suggesting a locale a long way from an overcast chalk pit somewhere in the Home Counties!

Walters (Steve Morley) operates a scanner that detects electrical activity in the body – but picks up nothing. Professor Kyle (Clare Clifford) explains to Sergeant Mitchell (Ann Holloway) and Lieutenant Scott (James Warwick) that she and seven fellow scientists were exploring the newly-discovered fossil-rich cavern.

■ Gareth Hunt – previously Arak in *Planet of the Spiders* (1974), but better known for playing action man Mike Gambit in *The New Avengers* (1976-7) – was first in line to play Scott.

■ If James Warwick's tones sound familiar, that may be because he's given voice to Jedi knight Qui-Gon Jinn in several *Star Wars* video games, beginning with *Episode I: The Phantom Menace* (1999) and continuing with, for example, *Episode I: Jedi Power Battles* (2000) and *Galactic Battlegrounds* (2001).

Cave man: Scott takes his troops into danger...

Kyle leads Scott's troopers inside the caves... where two silhouetted figures (Barney Lawrence, Carolyn Mary Simmonds) catch their tail.

■ The soldier at the rear of the troop pauses, turns... and *must* catch sight of one of the two departing Silhouettes' silhouettes, cast against the cavern wall – but moves along nonetheless!

■ The troopers have gas masks, designed by Gregory to fit with their helmets, slung around their necks – but with their ski goggles and ice hockey-faceguard 'respirators' in place, the troopers were deemed, apparently, to look 'too menacing' by producer John Nathan-Turner and director Peter Grimwade, and were never seen as intended.

Walters monitors the party's progress from above ground – and dismisses two scanner flares seen by Snyder (Suzi Arden) as 'ghosting'.

In the TARDIS, the Doctor (Peter Davison) calls on Adric (Matthew Waterhouse) in his bedroom – only to hear his fed-up companion complain that he's tired of being an outsider: "I want to go back to my own people."

■ As well as George Cranleigh's book, gifted to the Doctor at the end of the immediately preceding ►

ESSENTIAL INFO

■ Spoilers: there are, in fact, *two* major shocks in this, the last-but-one story of Fifth Doctor Peter Davison's first season... and neither is the eponymous Earthshock itself!

■ *Earthshock* was a late replacement for *The Enemy Within*, science-fiction author Christopher Priest's second aborted *Doctor Who* serial – which, reportedly, was set largely within the environs of the TARDIS itself. Significantly, Priest's serial was designed to write

"Destroy them! Destroy them at once!"

out companion character Adric that had been introduced the previous year, but when a dispute over rewrite fees caused a falling-out between Priest and producer John Nathan-Turner, the script ended up being abandoned altogether in the summer of 1981.

■ Throughout this period, *The Visitation* author Eric Saward had been standing in, temporarily, for script editor Antony Root – and was commissioned to author an alternative Serial 6B before he took up the post on a permanent basis. Titled *Sentinel* until circa October 1981, this replacement story had entered development towards the end of June, with scripts delivered in September.

■ Revealed as the villains of the piece at the end of Part One, the Cybermen had not made a major appearance in the series since *Revenge of the Cybermen* (1975), and before that *The Invasion* (1968). To preserve the surprise of their return, Nathan-Turner asked for the observation galleries overlooking BBC Television Centre Studio 8 to be locked throughout *Earthshock*'s two recording sessions – between 10 and 12 November 1981 (when the TARDIS, cavern and Cyber Control sequences were recorded), then 24 to 26 November 1981 (the various Freighter interiors).

■ The producer's ploy paid off when a generation of viewers reeled not only from the Cybermen's reappearance, but the first killing-off of a companion since *The Daleks' Master Plan* (1965-6). There's more than shock factor to *Earthshock*, however, as its 19th placing in **DWM**'s *Mighty 200* poll of 2009 proves.

◄ *Black Orchid*, the scene in Adric's Room reveals a number of other elements from recent adventures: a necklace from *Kinda*, the android's 'Death' mask from *The Visitation* and Adric's party wear from *Black Orchid* (all 1982).

In the caves, Kyle tells Scott that her expedition was "cursed" by lost tools and damaged components.

Nyssa (Sarah Sutton) is demonstrating a console function to Tegan (Janet Fielding) when the Doctor arrives in the TARDIS console room, followed by Adric. Taking Adric to Terradon would involve a dangerous journey through a CVE into the universe of E-Space – but Adric insists that he could calculate the co-ordinates.

■ In *Logopolis* (1981), the Monitor indicated that he'd managed to reopen one single CVE, or Charged Vacuum Emboitment – one of several vents into several other universes that stopped *our* universe from collapsing. What he *hadn't* stated, however, was that the last remaining CVE was (it now seems) the very same one that leads back into Exo-space, which just happens to be where Adric was born – which is pretty lucky, when you think about it!

Trooper Bane (Anne Clements) hurts her shoulder in a rockfall. A fuzzing noise fills the air, causing Walters' scanner to flare. Kyle recalls hearing the same noise shortly before her expedition was attacked.

The TARDIS materialises elsewhere in the same caves – on Earth, in the year 2526 AD.

■ "Not again!" sighs Nyssa – after landing on this planet in both of the two previous adventures, *The Visitation* and *Black Orchid*.

The Doctor declares his intention to go for a walk while Adric uses the TARDIS computer.

■ "I'm going outside now. I might be gone some time," says the Doctor – a misquote of mortally frostbitten Antarctic explorer Lawrence Oates' last words, as reported in the diary of expedition leader Robert Falcon Scott, supposedly given as he exited a tent into a blizzard on the morning of 17 March 1912 so as not to further sap the resources of his doomed fellows. (Oates' Captain Scott, of course, was himself once a Lieutenant Scott – whom the Doctor is now "going outside" to meet, would that he knew it!)

Hatching deadly plans: the Cybermen's androids stand guard.

Another argument brews aboard the TARDIS.

Tegan and Nyssa follow the Doctor out…

■ *Re* Adric, Marter has the Doctor tell Tegan: "'I refuse to risk taking that young fool into E-Space just so that he can resume his criminal activities among the less savoury inhabitants of Terradon'" – which puts a different complexion on the face of the Doctor's obstinacy, suggesting he's more concerned about the boy's future than the TARDIS' safety.

… but their life signs register on Walters' scanner, who warns Scott that one of the lifeforms has two hearts.

Nyssa points out bones buried in the phosphorescent-lit cave wall…

■ Marter elaborates on the lighting in this part of the caves: "'Phosphorescent salts deposited by hypervolcanic gases,'" declares the Doctor.

■ As the Doctor and co study the dinosaur bones, composer Malcolm Clarke, rather wittily, incorporates a few bars of *Fossiles* [*Fossils*], the xylophone-heavy 12th movement of Camille Saint-Saëns' 1886 suite *Le carnaval des animaux* [*The Carnival of the Animals*], into his soundtrack.

Snyder enters the caves to help trooper Collis with the wounded Bane.

The Doctor explains that the bones that are found by Nyssa are dinosaur fossils – he goes on to describe how the dinosaurs became extinct after the Earth "collided with something from space."

■ Surely what the Doctor *actually* means is 'Something from space collided with the Earth' – as we'll see in Part Four!

■ The theory that an asteroid impact circa 65.5 million years ago caused a mass extinction of the dinosaurs is now widely accepted, but at the time of *Earthshock*'s production, it was strikingly new – the first solid evidence for it having only been published in the journal *Science* as recently as 6 June 1980. In their paper *Extraterrestrial Cause for the Cretaceous-Tertiary Extinction*, Nobel Prize-winning physicist Luis W Alvarez (1911-88), his geologist son Walter Alvarez (1940-), plus their University of California associates Frank Asaro and Helen V Michel, described how significant increases in levels of the element iridium, rare on Earth but common in asteroids, could be observed in layers of deep-sea limestone laid down at precisely the time of the Cretaceous-Tertiary (or K-T boundary) extinctions – and proposed a hypothesis whereby an asteroid with an estimated diameter of 10 ± 4 kilometres 'struck the earth, formed an impact crater, and some of the dust-sized material ejected from the crater reached the stratosphere and was spread around the globe. This dust effectively prevented sunlight from reaching the surface for a period of several years, until the dust settled to earth. Loss of sunlight suppressed photosynthesis, and as a result most food chains collapsed and the extinctions resulted.' The full article is available for download at: *www.sciencemag.org/content/208/4448/1095*

■ In fact, *Death of the Dinosaurs*, an edition of BBC science magazine *Horizon* devoted to Alvarez, Alvarez, Asaro and Michel's new theory, aired on 16 November 1981 – *ie*, bang in the middle of *Earthshock*'s two studio sessions!

Walters watches as the life signs for Bane, Collis and then Snyder disappear. Below ground, the two featureless figures stand over a puddle of goo that used to be Snyder…

■ The Silhouette actors wore silver-mirrored masks – which they could see out of perfectly, although no-one else could see in!

■ We presume that reddened gore was deemed out of the question in *Doctor Who*'s early evening slot – but what hideous matter-mangling process could turn Snyder's remains *green*?

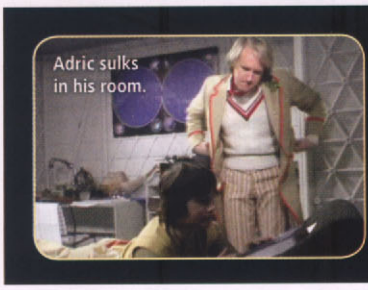
Walters reports in to Scott. Mitchell volunteers to go back, alongside troopers Carter and Bailey – but Walters soon detects flaring close to their position. As Kyle leads Scott into the cavern where her expedition was attacked, Mitchell's party find Snyder's remains – and are confronted by the two 'silhouettes'. Walters

DATING DISASTER!

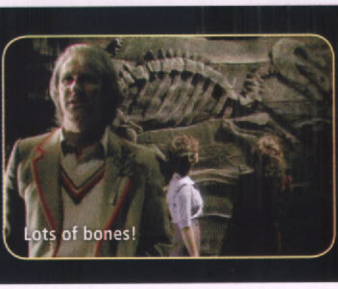
In *Earthshock* Part Two, the Cybermen's scope displays scenes from *The Tenth Planet* (1966), *The Wheel in Space* (1968: "It was in this regenerated form that [the Doctor] confined the Cybermen to their ice tomb on Telos," says the Leader – referring to 1967's *The Tomb of the Cybermen*, yes, but without claiming that the scene depicted is from anything other than *Wheel*) and *Revenge of the Cybermen* (1975). Which would appear to indicate that all the adventures referred to occur before 2526 AD, the year in which Adric says that the TARDIS has landed in *Earthshock* Part One.

Squaring this with the presumed date of *The Tomb of the Cybermen*, seemingly set more than "500 years" after 2070, in which the events of *The Moonbase* (1967) occurred, is tricky enough – but it's the *Revenge* clip that has caused the continuity cops to go into spasm. *Revenge*, in which a great Cyber War is said to have been fought hundreds of years earlier, was itself set "thousands" of years before the linked *The Ark in Space* (1975)… in which the Doctor dates component parts of the former Nerva Beacon to "the late 29th, early 30th" centuries – from which we infer that *Revenge* takes place in exactly that period. In his book *Doctor Who: Cybermen* (1988), Leader actor David Banks performs several mental cartwheels in attempting to reconcile this apparent discontinuity: since the Cybermen don't possess any time-travel facility prior to *Attack of the Cybermen* (1985), Banks' faux-historian 'ArcHivist Farosia' goes so far as to suggest that the Cybermen's scope 'may possess the ability to probe minds, enabling [the Cybermen] to see their future in the Doctor's memories'.

Tegan receives the news that there's a bomb behind the hatch with admirable cool.

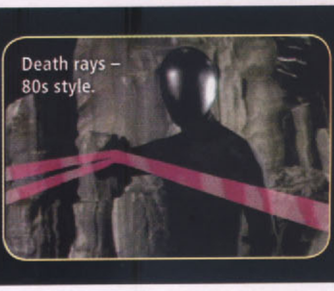


Adric sulks in his room.



Lots of bones!

"Oh no! Not him!"



Death rays – 80s style.

> **'How did the Cybermen manage get past Earth's defences to set the bomb – or place their androids in the caves, come to that?'**

watches the life signs of Mitchell's party disappear.

The Doctor, Tegan and Nyssa venture into the main cavern – only to be accosted by Scott, who demands to know where the bodies of Kyle's team are hidden. Kyle indicates a recent rockfall – which is cleared to reveal not only clothing belonging to her assistant, but a mysterious metal hatch in the cavern wall. Just then, the 'silhouettes' arrive, attacking the troops.

■ Saward meant for the Silhouettes to fire their weapons not with a palm-up, talk-to-the-hand gesture, but simply by extending 'the index finger of their left hand'.

■ The pink-striped beams from the troopers' guns – originally inserted by means of an EMI pattern generator, and a number of cardboard shapes shot by a caption camera – were replaced with more modern effects as an optional special feature on the *Earthshock* DVD.

Taking cover behind some rocks, the Doctor identifies them as androids... whose point of view is being relayed to three Cybermen, elsewhere. "Destroy them at once!" orders the Cyber Leader (David Banks).

PART TWO

FIRST BROADCAST: 9 MARCH 1982

The Doctor suggests the troopers concentrate their fire, damaging one of the androids – which retreat. They're programmed to protect the hatch, thinks the Doctor. Having left the TARDIS, Adric shrinks back from the androids...

■ The Doctor's throwaway line "Brave heart, Tegan" became a running joke, referenced in *Enlightenment* (1983), *Warriors of the Deep*, *The Awakening*, *Resurrection of the Daleks*, *The Caves of Androzani* and *The Twin Dilemma* (all 1984), while the Eleventh Doctor echoes the line when he says "Brave heart, Canton," in *The Impossible Astronaut* (2011).

The Doctor proposes attacking the hatch, summoning the androids. Adric batters one with a rock, and the troopers finish the androids off. Having lost "visual monitoring" of the scene, the Cyber Leader orders the Cyber Lieutenant (Mark Hardy) to "Prepare to activate the device."

■ The two non-speaking Cybermen flanking the Leader in the Part One cliffhanger have been summarily replaced by the Lieutenant... in order to avoid paying actor Mark Hardy for a fleeting 'appearance' at the end of that episode!

Examining one of the androids, Nyssa points out "a massive ultrasonic transmitter"; whoever built the hatch knows its guardians have been destroyed. Opening the hatch, the Doctor discovers a bomb, its arming procedure already begun.

■ In Part Four, we'll discover that the Cybermen are targeting a summit, due to be held on Earth, at which the heads of "many powerful planets" intend to "sign a pact uniting their military forces in a war against the Cyber-race" – which explains why the Cybermen have set their bomb well in advance. But then we learn that they've hijacked a space freighter in order bypass Earth's security – whose defences must, therefore, be formidable. So how did the Cybermen manage to set the bomb – or place their androids in the caves, come to that?

■ *My* theory is: the Cybermen transmitted instructions to one or more human associates – like Ringway, whom we'll meet later on in this episode – who then built the bomb to the Cybermen's specifications. If that person then built the relatively simple 'silhouettes' too, it explains why the Cybermen weren't themselves guarding the all-important hatch. (Personally, I like to think that Kyle's deceased assistant Dr Kahn, whose mucky overalls are unearthed under rocks beside the mysterious hatch, was somehow responsible. It'd make perfect sense if the first instruction the Leader sent to his androids was to kill their human co-conspirator...!) ►

◄ The Doctor orders Tegan to get everyone inside the TARDIS. With one minute to activation, the Doctor temporarily jams the signal – and soon disables the bomb with a laser cutter. The Earthlings have been helped, concludes the Leader; replaying visual monitoring from one of the androids, the Leader sights the TARDIS…

The Doctor intends to investigate the signal's point of origin in Sector 16 – deep space. Scott insists on bringing his troopers to assist the Doctor.

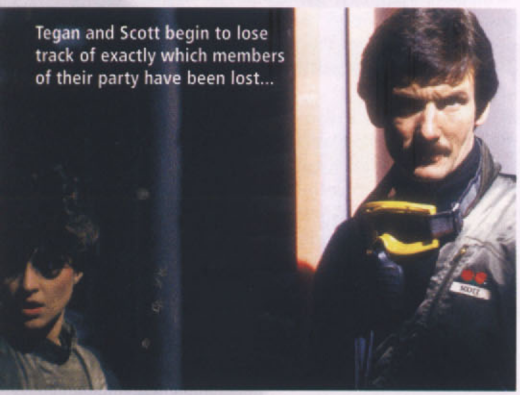
Meanwhile, the Leader has identified the TARDIS' owner the Doctor, and reviews three of the Cybermen's earlier encounters with him…

- The computer-generated TARDIS graphic was recycled from *Logopolis*.
- Three flashbacks are replayed on the Cybermen's scope: the First Doctor from *The Tenth Planet*, Episode 2 (1966); the Second Doctor from *The Wheel in Space*, Episode 6 (1968) – a clip chosen despite the fact that the Leader's dialogue refers to *The Tomb of the Cybermen* (1967), but film prints of *Tomb* were missing, presumed lost until 1992; and the Fourth Doctor from *Revenge of the Cybermen*, Part Three (1975). All of the Cybermen in these earlier encounters were presumed to have been destroyed, so how did the Cybermen capture and retain these images? Perhaps Cyber-memories are backed up on servers, somewhere on Telos…
- When it comes to the Fourth Doctor encounter, Marter writes: 'At the mention of the planet Voga the Deputy had clasped both hands protectively across his ventilator grille. "The planet of *gold*…" he hissed convulsively. For a couple of seconds both Cybermen uttered a curious gasping and choking sound before recovering their composure.' What are they – emotionless cyborgs, or vampires recoiling at the mention of garlic?

In the TARDIS, the Doctor promises to help Adric to return home – but Adric confesses he doesn't really want to go, after all.

Aboard the bridge of a space freighter, Ringway (Alec Sabin) and First Officer Berger (June Bland) wait for their Captain to return from a space station.

- Marter places the freighter, which belongs to the 'Galactic Services Commission', 'Not far beyond the orbit of the remotest planet in the solar system' – at the time of writing, meaning Pluto.
- June Bland – married to Bill Sellars, director of *The Celestial Toymaker* (1966) – would also feature as blind pub landlady Elizabeth Rawlinson in *Battlefield* (1989).


Tegan and Scott begin to lose track of exactly which members of their party have been lost…

The gun-toting, no-nonsense freighter Captain – Beryl Reid.

Ringway frets about the disappearance of three men in the last two weeks.

- We understand why Ringway, soon to be revealed as the Cybermen's man, frets to Berger about the missing crewmembers – he fears the ship being "stuck here for months pending an enquiry" – but why draw Berger's attention to the fact that "Security scan in Section 15 is still non-functional"? Surely he doesn't want *that* investigated any the more?

The TARDIS materialises in the freighter's cargo hold. The Doctor and Adric set out on a recce. Captain Briggs (Beryl Reid) arrives on the bridge, eager to get the freighter underway, having been delayed for seven hours due to security concerns: "Earth's on red alert. Some interstellar conference."

- Producer John Nathan-Turner, an avid viewer of the soap opera *Coronation Street* (1960-), had apparently envisaged Patricia ('Pat') Phoenix (1923-86), still playing the *Street*'s slatternly Elsie Tanner as she had off and on since that show's inception, as Briggs, who was described in stage directions as 'a large, hawk-like woman in her early fifties' – and it's worth noting that Beryl Reid's Briggs wears a wig very like the flame-haired Phoenix's curly hairdo here!

Crewmembers Carson (Christopher Whittingham) and Vance (Mark Fletcher) are on security patrol in the hold when Vance thinks he sees something moving by Silo 16…

- "You could hide an army down here and no-one'd find it," declares Carson – blatantly flagging up the end of Part Three!
- Ian Marter names Vance's fellow crewman 'Buchanan'.

'John Nathan-Turner had apparently envisaged *Corrie*'s Pat Phoenix as Captain Briggs…'

Meanwhile, a voice reports in to the Leader, who suggests that a scapegoat for the three crew members' disappearance can be found in the hold.

- Just before calling "Report!", the Leader fails to flick a switch on the scope – but a responsive 'bleep' effect is dubbed over all the same!
- Chances are, this would never have happened had the Leader not been wearing silver-sprayed biker's gloves – which he might not have done, if costume designer Dinah Collin, in association with freelance props builder Richard Gregory, had stuck to their one-time plan to give their redesigned, 'G-suited' Cybermen human hands again, as in *The Tenth Planet*.

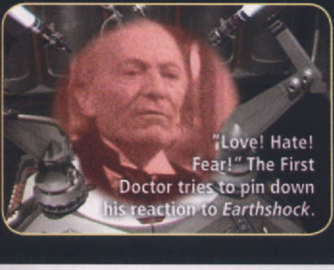
Berger spots the Doctor and Adric on surveillance – and distant screams send the pair of them running to Silo 941, where Carson and Vance's corpses are found.

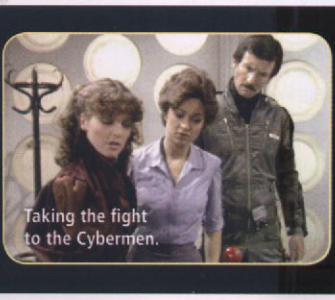
- Dead, Doctor? Carson's chest is still moving!

"I've seen wounds inflicted this way before," muses the Doctor…

- In typically lurid style, Marter describes how the two crewmen had been 'savagely beaten to death', with Adric 'wincing at the fearful wounds gouged in [their] heads.'

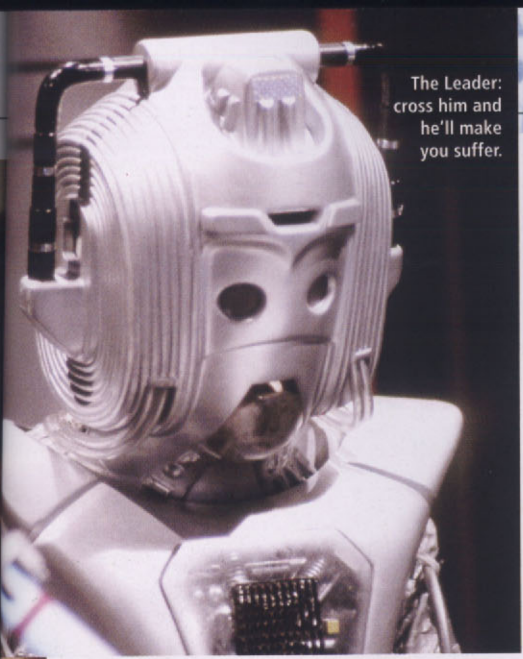
Ringway appears, holding the pair of them at gunpoint: "On this ship we execute murderers!"


"Love! Hate! Fear!" The First Doctor tries to pin down his reaction to *Earthshock*.


Taking the fight to the Cybermen.

Don't do this at home.

The Cybermen know how to make an entrance.



The Leader: cross him and he'll make you suffer.

PART THREE

FIRST BROADCAST: 15 MARCH 1982

Ringway calls Briggs, who orders the Doctor and Adric brought to the Bridge. The Cyber Leader has now correctly identified the Doctor…

■ … whom the Leader wants taken alive, so he may "suffer for our past defeats." Not a very emotionless ambition!

"Activate my personal guard," the Leader instructs his Lieutenant.

To Briggs, the Doctor denies having anything to do with the three vanished crewmembers. Berger detects a power surge – as does Nyssa, in the TARDIS. Simultaneously, several dormant Cybermen come to life…

■ The plastic sheeting torn aside by the reviving Cybermen excited some minor controversy: complaining letters from parents concerned that their small charges might choose to recreate these scenes by putting plastic bags on their heads, thereby suffocating themselves, were received by the production office and published in the *Radio Times*.

Berger pinpoints the power loss to hold number 4; Briggs orders Ringway to take a squad there. On being told that the Captain will be aware that the freighter's power has been tapped, the Leader orders the Bridge to be taken.

■ One of the Crewmembers to whom Ringway issues a blaster, also seen on a couple of other occasions in this episode, is Val McCrimmon – otherwise Assistant Floor Manager on 13 *Doctor Who* serials, beginning with *The Sensorites* (1964) and ending with *Remembrance of the Daleks* (1988).

For fear of delivering her cargo late, Briggs refuses to take the freighter out of warp drive – giving whoever's in the hold safe passage to Earth, asserts the Doctor.

■ According to Marter, Berger has detected power drains several times "'since we left Toobes Major.'"

Meanwhile, Scott decides to move his troops out of the TARDIS; Tegan insists she join them.

In the hold, Ringway supervises the construction of a barricade as eight Cybermen approach – and, from the Bridge, the Doctor at last catches sight of his old enemies.

■ BBC Radiophonic Workshop composer Malcolm Clarke, previously responsible for the uncompromisingly electronic score for *The Sea Devils* (1972), devised a marching theme intended to echo but not duplicate Martin Slavin's stock *Space Adventure* track, used to signify the Cybermen's approach in *The Tenth Planet* and other 1960s serials. At the dub, Clarke's industrial-sounding score failed to find favour with director Peter Grimwade, who complained to Nathan-Turner – but the music remained unchanged.

Ringway's squad begins to succumb to Cybermen fire… but the treacherous Ringway has gone to the Bridge, to relieve Briggs of her command. Whatever the Cybermen have paid Ringway, it won't have been in suffocating gold, asserts the Doctor. Taking the hint, Adric attempts to remove his gilt-edged badge for Mathematical Excellence, but Ringway takes it off him. Briggs knocks Ringway down; the Doctor retrieves Adric's badge; and Berger drops two shielded doors, shutting the approaching Cybermen out of the Bridge. Briggs is confident that the shields will hold these few Cybermen off until the freighter reaches Earth – but the Cybermen comprise an invasion force, maintains the Doctor. There are 15,000 silos in the hold…

■ When Scott shushes Tegan in the subsequent scene, an odd shape appears on the extreme right-hand of the screen: a script or schedule held by trainee floor manager Elinor Carruthers – who can then be fully glimpsed as the camera tracks across, to overlook the stairway up.

■ "Whatever they are," Scott says after catching his first sight of the Cybermen, "they're going to be difficult to kill…" If (as we'll discover) the conference due to be held on Earth is being held to bind of coalition of powerful planets' "military forces" in a war against the Cyber-race, it's intriguing to note that soldier Scott doesn't have a clue what "those silver things" are!

The Cybermen begin using a thermal lance on the bulkhead shields; the Doctor wonders if the freighter's anti-matter power vessel can be tapped to stabilise the melting shield…

Meanwhile, Scott's troops target a pair of Cybermen sentries: one escapes, damaged, but Tegan uses one of the Cybermen's own weapons to despatch the other.

On the bridge, a Cyberman punches through the softened shield, but the Doctor dashes forward, placing wires in its hand – and the bulkhead solidifies around it. Outside, the Cyberman damaged by Scott's men approaches the Leader: Ringway must have lied about the number of crewmembers, concludes the Leader. The Cybermen blow their way through the second bulkhead, and the Leader enters the Bridge…

■ "So – we meet again, Doctor," declares the Leader, unambiguously. A Cyberleader [sic], played by Christopher Robbie – denoted, as in *Earthshock*, by means of black 'handles' on his helmet – had featured in *Revenge of the Cybermen* (1975), but had surely been destroyed when a sky-striker rocket hit his spaceship; not only that, he couldn't have seen the TARDIS (an object that the *Earthshock* Leader claims to "know"), since it didn't materialise aboard the Nerva Beacon until after the Cybermen's destruction. So when and where did their first meeting take place? Sometime in the Doctor's Second or Fourth incarnations, seemingly; the Leader would surely have noted otherwise when reviewing the Cybermen's earlier encounters with the Doctor, back in Part Two. In his book *Doctor Who: Cybermen* (Who Dares Publishing, 1988), David Banks – who'd play a Leader again, in several other 1980s serials – notes the 'recurrent "persona"' of the repeatedly destroyed 'Cyberleader-type', whose apparent resurrection he accounts for thus: 'the living organic core of each of these more "personalised" Cyberleaders have been adjusted in line with a cybernetic blueprint whose software contains a continually updated memory of Cyberhistory – its achievements and its enemies…' (Obvious, really.)

Ringway is executed, supposedly for deceiving the Cybermen. In the hold, reactivated Cybermen begin to break out the silos – causing Tegan to become separated from Scott and his troopers. From the Bridge, the Leader watches as three lines of Cybermen march through the hold: "My army awakes, Doctor!"

■ Three columns of Cybermen were made to appear on the Bridge scanner simply by adjoining the same thin, vertical image of the Cybermen three times over… which becomes obvious when the extremities of the Cyberman at the front of the middle column exit the image! ►

The Doctor and Berger spot an assistant floor manager lurking in the hold…

ADRIC LIVES!

DOCTOR WHO
THE BOY THAT TIME FORGOT
THE AUDIO ADVENTURES OF DOCTOR WHO
FULL CAST AUDIO DRAMA

Although Matthew Waterhouse made a brief appearance as a psychically-created phantom Adric in Part Two of the subsequent *Time-Flight* ("If you advance, you will kill me, Nyssa!") – a cameo seemingly inserted to prevent readers of *Radio Times* cast lists from cottoning on to Adric's demise in the previous week, just as the two speaking Cybermen had been credited a non-specific 'Leader' and 'Lieutenant' for *Earthshock*'s first two episodes. Another not-Adric (actually a shape-shifting Gwanzulum) turned up in the comic strip *Planet of the Dead* (**DWMs** 141-2) – and Adric played his part, too, in the Fifth Doctor's life-flashing-before-the-eyes regeneration at the end of *The Caves of Androzani* ("Adric…?" being the last word on the dying Doctor's lips, in fact). But the boy's decisive demise appear to have precluded the possibility of any substantial reprieve – as proved by the jokey *Earthshock* Part Five DVD extra, an animated clip in which a plasticine Adric escapes the freighter crash… only to be consumed by a hungry dinosaur.

Paul Magrs' joyfully heretical audio drama *The Boy That Time Forgot* (Big Finish Productions, 2008) dares to think otherwise, picking up on Tegan's *Time-Flight* claim that "We can change what happened if we materialise before Adric was killed…" Here, the Doctor and Nyssa, trapped in Victorian London, convene a sort of séance so they might use the Logopolitan science of block transfer computation to retrieve the missing TARDIS. They instead find themselves returning to consciousness on a prehistoric Earth dominated by bipedial scorpions… and ruled over by the 500-years-older Adric (Andrew Sachs) by means of his intelligent 'Star', the alien computer appended to the freighter by the Cybermen. It transpires that, having lost consciousness during the séance, the Doctor's still-guilty subconscious projected itself aboard the crashing freighter – "sleepwalking in time" so he might help Adric crack the third and final logic code, thereby creating this anomalous reality. Eventually, Adric escapes with the Doctor and Nyssa back to Victorian London, where – without Star's powers to preserve him – he dies of advanced old age after helping to retrieve the Doctor's TARDIS.

WHERE ELSE HAVE I SEEN...?

CLARE CLIFFORD Kyle

TV appearances include *Angels* (1975-6) as Shirley Brent; *Dramarama: The Come-uppance of Captain Katt* (1986) as Margot; *This Life* (various, 1996-7) as Sarah Newly; *Torchwood: Fragments* (2008) as Milton.

BERYL REID (1919-96) Briggs

TV appearances include *The Goodies: Gender Education* (1971) as Mrs Desiree Carthorse; *Worzel Gummidge: Muvvers' Day* (1981) as Sarah Pigswill; *The Comic Strip Presents...: Didn't You Kill My Brother?* (1988) as Mrs Moss; *Cracker: To Say I Love You* (1993) as Mrs Fitzgerald. **Film appearances include** *The Killing of Sister George* (1968) as June 'George' Buckridge; *The Assassination Bureau* (1969) as Madame Otero; *The Beast in the Cellar* (1970) as Ellie Ballantyne; *Entertaining Mr Sloane* (1970) as Kath; *Dr Phibes Rises Again* (1972) as Miss Ambrose; *Psychomania* (1973) as Mrs Latham; *Carry on Emmannuelle* (1978) as Mrs Valentine.

JAMES WARWICK (1947-) Scott

TV appearances include *Jason King: Wanna Buy a Television Series?* (1971) as Litchfield; *Rock Follies* (various, 1976) as Nigel; *The Nightmare Man* (1981) as Michael Gaffikin; *Tales of the Unexpected: The Sound Machine* (1981) as Dr Scott; *Agatha Christie's Partners in Crime* (1983-4) as Tommy Beresford; *Murder, She Wrote: Nan's Ghost* (1995) as Paul Lafferty; *Babylon 5: Exogenesis* (1996) as Matthew Duffin; *Alias: Spirit* (2001) as Severn Driscoll.

PART FOUR

FIRST BROADCAST: 16 MARCH 1982

The Cybermen incorporate a machine of their own into the freighter's navigational system – locking off the ship's co-ordinates and turning it into a flying bomb, thinks the Doctor. A conference is due to take place on Earth, when the heads of many powerful planets will sign a pact uniting their military forces in a war against the Cyber race, claims the Leader.

■ Where Briggs asserts that Earth Security will shoot down the freighter before it crashes into the Earth, Marter has the Cyberleader [sic] making 'a curious bubbling sound – almost as if he [sic] were giggling at the fuming little figure in front of him'.

While Scott and his troopers head back to the TARDIS, the Leader explains that he will join a secondary force, to eliminate survivors. In the hold, Tegan is captured by a Cyberman. As Scott arrives back at the TARDIS, one of his troopers is grabbed by a Cyberman...

■ Scott approaches the TARDIS accompanied by three troopers, two male and one female – and it's the latter, played by one Nikki Dunsford, who's dragged off by a Cyberman beside the TARDIS door. But when we cut to the TARDIS console room interior (in a scene recorded 16 days earlier, as part of the first studio session), Dunsford's trooper rushes in, along with one of her male colleagues – the other having now disappeared!

Another Cyberman attempts to follow Scott's company into the TARDIS. Nyssa traps it the closing doors; Kyle makes to shoot it, but is cut down before Scott can finish the creature off.

■ Ian Marter's choreography of this scene is rather different. As the last of the troopers enters the TARDIS, we're told how a Cyberman's silver fist 'sliced through the open door and shattered his skull like an egg'; plus the hapless Kyle is killed not in the act of shooting at the Cyberman, but simply catches 'the full force' of the Cyberman's blaster and is 'hurled across the control chamber like a sack of wet sand'.

■ For years, the various shootings in the TARDIS control room appeared to directly contradict the claim the Fourth Doctor made to villain(ess) Eldrad in *The Hand of Fear* (1976) regarding the TARDIS' internal 'temporal grace': "Your weapons won't work in here... We're multi-dimensional... in a sense, you see, we don't exist while we're in here – so you can't hurt us, and we can't hurt you." In *Let's Kill Hitler* (2011), however, the Eleventh Doctor revealed that the idea of 'temporal grace' was nothing more than a "clever lie" – so *Earthshock* had it right all along!

■ Nonetheless, script editor Saward seems to have tried to wriggle out of this apparent lapse in *Arc of Infinity* (1983), at the top of the following season. Here, Nyssa reproaches the Doctor: "The TARDIS used to be in a state of temporal grace, you said. Guns couldn't be fired." "Yes, well – nobody's perfect," he replies. (Which *still* fits with *Let's Kill Hitler* – he doesn't want to tell Nyssa he's lied, that's all!)

Tegan is brought to the Bridge, where the Leader attempts to prove that the Doctor's feelings for her are a weakness: "All I need do is threaten the woman's death for you to obey me."

■ "For some people," the Doctor tells the Leader, "small, beautiful events is what life is all about!" *Are* what life is all about, surely?

■ Again, Marter gives the Cyberleader [sic] a number of non-verbal tics: first a 'curious little clicking sound' from 'somewhere inside [its] enormous head' as it ponders the Doctor's '"emotional feelings"'; then, bubbling from inside its ventilator unit, 'a kind of weird staccato chuckle... Tegan flinched as the oily vapour wafted into her face'.

■ Marter's account of the anxious moments after the Leader orders Tegan killed is somewhat souped up, too: 'A vivid trickle of blood oozed slowly down Tegan's chin from where she had bitten her lip and the Doctor stared at the red rivulet as if transfixed.'

Armed with Cybermen weapons, Scott departs the TARDIS with two troopers, Brooks and Marshall...

■ ... played by supporting artistes Jonathan Evans and Steve Whyment – which further compounds the continuity cock-up in the 'death of Kyle' scene, where Nikki Dunsford's trooper and only one of the above were seen inside the Ship!

On the Bridge, the Leader returns the automatically controlled freighter to Briggs, and gives instructions for all regenerated Cybermen to evacuate the ship. Soon, Scott's party watch as several Cybermen enter an airlock.

■ It's unclear exactly where the Cybermen go: is there a ship on the other side of the airlock? Or do they simply walk off into space?

Leaving two Cybermen to guard Briggs and Berger, the Leader prepares to depart the Bridge for the TARDIS, taking the Doctor and Tegan – but not Adric, who tells the Doctor he'll find his own way back. They shake hands.

■ Heading down into the hold with the Doctor and Tegan, the Leader makes a slight stumble at the foot of the stairway...

The Lieutenant leaves Cyber Control, to rendezvous with the Leader at the TARDIS. A lever on the Cybermen's scope is tripped, and elsewhere a Cyberman is reactivated.

"Where's the exit?" With the ship set on a collision course, the Cybermen frantically look for the way out.

■ Is it really the case that the remaining Cybermen are revived purely by accident?

■ This sequence is much reworked by Ian Marter. Escorting the Doctor and Tegan to the TARDIS, the Cyberleader [sic] stops beside a silo numbered 099. Here, 'a curved rectangular panel' opens in its wall and the Cyber Deputy [sic: the Lieutenant role] emerges from the 'gloomy interior'. The Doctor lunges forward to get a glimpse of the Cybermen's '"little hideaway"', but: 'Just then the panel started to close and the Doctor was caught half in and half out of the silo... before the Cyber escort seized him by the collar and yanked him free.' The panel zips shut with an echoing crash – the 'sharp vibration' of which, Marter tells us, accidentally upsets the delicately balanced instruments on the main module, causing the reactivation unit to 'surge into life once again'.

On the Bridge, Adric suggests that if he could just divert the ship a degree or two, it'd miss Earth. As the Doctor, Tegan, the Leader and the Lieutenant enter the TARDIS, Scott arrives at the Bridge, killing the two Cybermen guards – but yet more Cybermen are being reactivated in the hold. The TARDIS dematerialises, locked onto the freighter's co-ordinates.

On the Bridge, Adric suggests that the machine over-riding the freighter's navigation can be disconnected by solving three logic codes – and solves the first as more Cybermen advance towards the Bridge, killing Marshall. The Doctor watches as the freighter begins travelling backwards in time...

■ ... which, reckons Adric, is possible when one has an alien machine over-riding one's computer. We know that the Cybermen don't have a time-travel capability of their own – in the later *Attack of the Cybermen* (1985), they have to use a captured time machine to travel back to 1985 in an effort to avert the destruction of Mondas, their planet of origin – so how come the Cybermen haven't clocked the possibility that their own technology can be used to trigger this unlikely side-effect? (There's a hint that the freighter's use of 'warp drive' has made this possible, when the Doctor claims that 'The freighter's jumped time warps...')

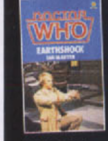
FURTHER INFO

DVD

COMPANY BBC Worldwide
YEAR 2003
CAT NO BBCDVD 1153
AVAILABILITY Out now

VIDEO

COMPANY BBC Video
YEAR 1992
CAT NO BBCV 4840
AVAILABILITY Deleted



NOVEL

COMPANY WH Allen & Co Ltd/ Target Books
YEAR 1983
BOOK NO 78
AUTHOR Ian Marter
AVAILABILITY Out of print

"If we've started to travel in time, I may yet get home in time to collect my bonus, Mister."

'It's unclear where the Cybermen go: is there a ship on the other side of the airlock? Or do they simply walk off into space?'

... but the freighter is still locked on to the same spatial co-ordinates – meaning Earth will be destroyed in the past.

Adric solves the second code, and the freighter comes out of warp drive. Earth is now in sight; with no time to solve the third code, Scott orders Adric to enter the Bridge's escape pod with Briggs, Berger and Brooks – but Adric ducks out just before the pod launches. In the TARDIS, the Doctor observes that the freighter has travelled back 65 million years; the freighter was the 'meteorite' that destroyed the dinosaurs, he believes.

■ Notoriously, the static caption of planet Earth shows the world as now – when continental drift has caused its landmasses to move considerably over the last 65 million years! A new, CGI-generated Earth, which can now be seen *in situ* by selecting an optional extra on the *Earthshock* DVD, was meant to remedy this – but appears instead to show the post-Pangaean continents of approximately 190 million years ago (with South America and still Africa abutted), when 65 million years ago the continents were closer to their modern-day configuration (with water between the two Americas, Australia still linked to Antarctica and India not yet attached to the rest of Eurasia).

■ One of the problems with *Earthshock*'s claim that it was the freighter, not an asteroid, that caused this particular mass extinction event, is that much of the evidence for Alvarez, Alvarez, Asaro and Michel's theory exists, as we've seen, in raised levels of iridium in K-T boundary limestone. But then again, iridium being 'a very heavy steel-grey metallic element', who's to say that the freighter wasn't partly made of the stuff, or that bits of the Cybermen themselves – up to 15,000 of whom we presume to have been aboard the freighter at the time – aren't made of it? (They could have mined it from asteroids, even!)

■ The *other* problem is that, anti-matter vessel or no anti-matter vessel, the dinosaur-killing object must have had a diameter of approximately 10 km – *ie*, something like the size of Central London between Kentish Town and Battersea (north to south), and Shepherds Bush to Tower Hill (west to east) – an estimate confirmed by observations of the Chicxulub Crater at the Yucatan coast in Mexico, which has since been accepted by most as the site of the K-T boundary asteroid strike in question. The freighter's big, but it ain't *that* big, surely?

Scott calls the TARDIS, to say that Adric is still aboard the freighter. Beaten, the Leader prepares to kill the Doctor – but Tegan grapples with him, enabling the Doctor to grind Adric's gilt-edged badge into the Leader's chest.

■ As the Doctor grinds Adric's badge into the Leader's chest, the microphone hidden inside the Leader's helmet has slipped – and can be glimpsed through the monster's transparent jaw.

The suffocating Leader shoots wildly before the Doctor destroys it with its own weapon – but the console is damaged.

■ Tegan's yelp of pain just after the explosion on the control panel is startlingly realistic – unsurprising, since a spark from the flash charge has landed in Janet Fielding's hair!

■ In *Arc of Infinity* (1983), we learn that the TARDIS' navigational system has been faulty "ever since the Cybermen damaged the console."

On the Bridge, Adric comes to a sudden realisation regarding the third code...

■ "Of course, that's it!" ejaculates Adric – but what is "it", exactly? According to Ian Marter, Adric's made the schoolboy error of leaving something "'simple but vital... out of the matrix'"; "it", determines Adric, is "'just the reciprocal group of the logarithmic. How could I have been so stupid?'"

... but a wounded Cyberman staggers onto the Bridge and shoots the navigational controls before it expires.

■ Adric inputs the final code tentatively, with some trepidation – less a reflection of the character's anxiety, probably, than indicative of Matthew Waterhouse not wanting to get his fingers burned when the flash charge laid by the keyboard goes off!

"Now I'll never know if I was right," murmurs Adric as the freighter rushes towards the Earth...

Nyssa shoots down the returning Lieutenant, but it's too late to save Adric: the scanner shows a view of the freighter exploding.

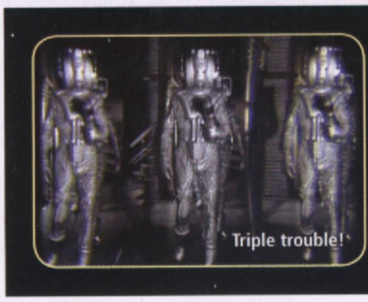
■ ... which suggests that the freighter *didn't* come down in one piece, after all! (Perhaps it really was just the 'anti-matter vessel' that did the damage...)

■ In fact, when time ran out on the last studio day, several planned model shots, including one of the freighter entering Earth's atmosphere, plus the TARDIS in flight, went unrecorded. On the *Earthshock* DVD, the freighter can, at last, be seen crashing into the primitive Earth, in another CGI-effected optional shot... but in the region of modern-day East Africa, rather than Mexico.

The Doctor is silent. Tegan turns to Nyssa and weeps.

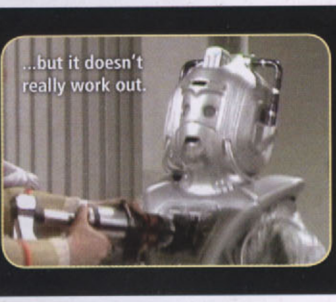
■ The muted closing titles, played out against an image of Adric's grated badge for Mathematical Excellence, came about when producer John Nathan-Turner recalled the 'staggering effect' that the sudden death of *Coronation Street* character Martha Longhurst (Lynne Carol) had on him: on 13 May 1964, while celebrating her imminent departure to the Costa Del Sol, Longhurst had suffered a heart attack in the snug of the Rovers Return (which her ghost supposedly haunts to this day). In that instance, the closing credits ran silent – and rolled, as here (these being the first rolled captions to feature in *Doctor Who* since *The War Games*, 1969).

■ The subsequent serial, *Time-Flight* (1982), begins with the Doctor reporting that the "Crew of the freighter" (*ie*, Briggs and Berger) have been returned safely to their own time, and Nyssa reporting "Cyber fleet dispersed" – but how and why the latter came about, we don't discover! Are we missing a significant coda to *Earthshock*, in which the Doctor (and Scott, and Brooks – whose eventual fate is not remarked upon) smashes up the Cybermen's fleet? DWM

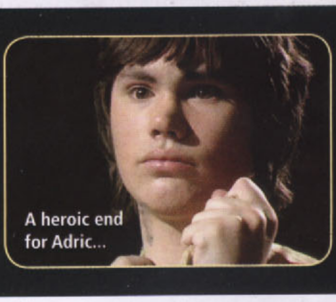


Triple trouble!

The Doctor makes an emotional appeal to the Leader...



...but it doesn't really work out.



A heroic end for Adric...

'The Interplanetary Mining Corporation is trying to scare away the inconvenient settlers with a scam so ridiculous that even *they* can't be bothered to see it through...'

GARY GILLATT reviews *Colony in Space* on page 72

THE DWM REVIEW

PLUS! A PREVIEW OF UPCOMING RELEASES

THIS ISSUE

REVIEWS

TELEVISION

- *The Sarah Jane Adventures* 69

DVD

- *Colony in Space* 72

CDs

- *The Memory Cheats* 74
- *The Silver Turk* 74
- *Sarah Jane Adventures: Children of Steel/Judgement Day* 74

BOOKS

- *The Brilliant Book 2012* 75
- *The Encyclopedia* 75
- *Elisabeth Sladen – The Autobiography* 75

COMING SOON...

DVD

- *The Complete Sixth Series* 76

CDs

- *The Witch from the Well* 77
- *Hexagora* 77
- *The First Wave* 78

BOOKS

- *The Big Finish Companion Vol 1* .. 78

The Sarah Jane Adventures

Series Five

TELEVISION CBBC

STARRING Elisabeth Sladen, Anjli Mohindra, Daniel Anthony, Sinead Michael, Tommy Knight

WRITTEN BY Phil Ford (*Sky*, *The Curse of Clyde Langer*), Gareth Roberts (*The Man Who Wasn't There*)

DIRECTED BY Ashley Way (*Sky*, *The Curse of Clyde Langer*), Joss Agnew (*The Man Who Wasn't There*)

FIRST BROADCAST 3-18 October 2011

If ever there was a television programme that could resist the pressures of posterity, *The Sarah Jane Adventures* was it. Yeah, 'was'. It's horrid to be talking about it in the past tense, but there it is... Was.

Returning to television for its final half-marathon, we older viewers couldn't help but anticipate this series with a sense of melancholy. The chimneybreast in the attic, now parting only as a prelude to Mr Smith's final fanfare. Every disapproving head-scratch from Haresh foreshadowing his last harrumph. Each of Clyde's groansome gags counting up to the concluding page of his joke book. And there was Sarah Jane herself, with just a handful of soliloquies left to deliver to us under the stars.

But, what nonsense! Just like the four series, one pilot episode and one *One Ronnie*-starring *Comic Relief* Special that preceded the final run, this year's offerings are brimming with vitality and vigour. Any glum thoughts are impossible to sustain once we're back on Bannerman Road. It makes fun of the notion these three stories could be interpreted as a kind of elegy. Because even in its ultimate hours, *The Sarah Jane Adventures* is just about that – adventures. It's a show that champions living life to the full, trying your best, going for it... the here and now. So much so, we've slipped from the past to the present tense. And it feels much better.

In the pink! *The Sarah Jane Adventures* returns for one last triumphant series.

Sky

The first story, *Sky*, gives us a glimpse of how *SJA* would have evolved had circumstances played fairer. It makes a sensible concession to the fact that this series has laudably allowed its young cast to grow up on screen. With Clyde and Rani in the sixth form, and Luke away at university, there's no-one of a CBBC-watching age left in the ensemble. Thus, Sarah Jane is gifted a new youngster, a talented but naïve 'star child' to bring up as her own.

It's very much a retread of Luke's own origin story, with an Alexis Colby-wannabe of a mum engineering an offspring's creation for her own nefarious means. But that isn't really an issue. The 12-year-old helps the show refocus on its core audience and allows the series to be introduced almost anew through her eyes. It's a valid enough reason to repeat the concept – plus, the two characters' similarity is actually addressed later in the run.

She's a bomb! A great, big bomb!

'*The Sarah Jane Adventures* feels like *Doctor Who* of old. It just does...'

"Welcome to the Batcave!" joshes Clyde, as she ascends to the attic. He and Rani are no longer our feckless newbies, now they're the seen-it-all-before older siblings. But, alas, this viewer didn't warm to Sky quite as much as the rest of the gang. To be fair, they've all got years on her, so it's little wonder she feels a bit stage school. Plus, being the new girl is always tricky, let alone rising to the challenge of working the "What's pizza?" (and variants thereof) gag. So let's not pile it on.

Instead we'll pour on the cliché, and one of the truisms about *The Sarah Jane Adventures* is that it feels like *Doctor Who* of old. Sorry. Can't put an interesting spin on that, because it just does. Aside from the 25-minute episodes and multipart stories, foes such as the Metalkind are exactly the sort of unsophisticated baddy that twentieth-century *Doctor Who* often brought us, back in the day. Their purpose is to stomp and slowly give chase. Plus, turn invisible when that'll help the budget. They come with no other high-concept, except – maybe – to look a little bit awesome.

But it doesn't start and finish there. Every *SJA* story is a morality tale. Phil Ford's script brings us the Metalkind vs the Fleshkind, and the insanity (not to mention inanity) of racial conflict. This is what the Daleks vs the Thals might have looked like if they'd been conceived today... and told to carry out their skirmish in a combat zone annexed on one side by *The Story of Tracy Beaker*. "War is ended by people talking," says Sarah Jane, ladling it on a mite too gloopily, but it's still a worthwhile sentiment. Here's hoping a least one playground punch-up has been diverted by its repetition. ►

That's not to say the learning element is sequenced too high in the mix. Not at all. There are some terrific moments of action – that massive opening explosion in the scrapyard – and some fabulously naughty jokes – Rani exclaiming: "If I start asking Mum questions about how to look after a baby, she'll totally freak!" This is *The Sarah Jane Adventures* taking care of business. Well almost. The arrival of the Shopkeeper and the Captain at the end only serves to leave us hanging. We're told a revelation about who they are will come "all in good time." But of course that will never be...

... Although your **DWM** reviewer has a theory. I'm fairly certain the Captain is actually the White Guardian in a new guise, one that represents the ultimate expression of his love for the aviary. As for his once black-clad counterpart, he's now styling himself as the Trickster. Oh, it all makes sense, and I challenge you to prove me wrong, you whimpering wraiths!

The Curse of Clyde Langer

Phil Ford's second script is an absolute beauty – and possibly the finest 50 minutes the show has ever brought us. Everything about it feels impressively honed. That Clyde's opening address to camera ("Where were you the day of the storm?") actually presages a moment later in the story is just the first of its many delights.

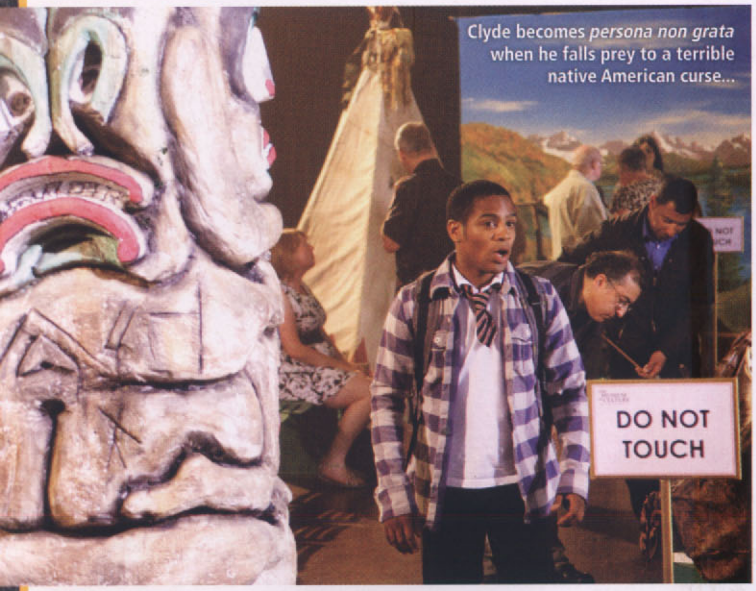
Here are all the strengths of *SJA* writ large. A tale that can bring a deftness of touch to the incalculably sad topic of homelessness, it evokes almost the entire debate in just one short exchange: "Why did she want money?" Sky asks when Clyde hands cash over to street girl Ellie. "Cos she's a scrounger," he replies. "Why did you give her some?" is the next question. "Cos it's probably not her fault." Superbly economical writing.

The story, obviously, belongs to Daniel Anthony's Clyde, but it's fascinating to see how those around him have defined his character. Daniel's onscreen rapport with Anjli Mohindra (Rani) is never better, as they banter and trade insults in the early scenes (she flashing him the 'Loser' sign). The depth of his sadness, when that curse kicks in and Rani turns her back on Clyde, is superbly played. Similarly his encounters with Sarah Jane, and Elisabeth Sladen's shockingly venomous portrayal of her character's sudden surge of hatred. When Clyde later spots Sarah in the museum and realises: "I'm going to have to go," the sense of resignation – coupled with the realisation he's now utterly isolated – is tremendously affecting.

But it doesn't stop there. In short order, we then see our hero in a genuinely threatening confrontation with his former friend Steve (no wisecracks here, or fun escape plans), before an equally harrowing encounter back home with his mother. "Mum! I love you! Please don't do this!" Such plaintive words, and how loudly they must resonate with the core audience. It all speaks of a show in full pomp – scripts written to draw out every facet of the cast and the format, confident *everything* about *SJA* is equal to the challenge.

The second episode of the adventure tops even that, as it delves deeper into the subject of homelessness. Once again, the genius lies in the brevity. Ellie (a brilliantly 'real' portrayal from Lily Loveless) telling Clyde she ended up on the street because: "My mum married again. Let's just say it didn't work out for me." It's what's left *unsaid* that chills. That she and Clyde build up a tentative romance and then are left estranged at the end of the story is astonishingly brave. The curse of Hetocumtek, be damned. This is the thing that will haunt us for years to come.

Fittingly, though – cos it is her show, after all – Sarah Jane gets the very best line. Surveying the cardboard city that's become a refuge for her friend, she sighs, "The most alien world of all is right here." Her impotence is exactly the right note for the programme to hit. One could speculate there would be some pressure to provide a more reassuring pay-off. This is kids' TV, right? But it would have been horribly glib to cast poverty from our thoughts with a twist of the sonic lipstick.



Clyde becomes *persona non grata* when he falls prey to a terrible native American curse...

Elisabeth Sladen strikes a classic Sarah Jane pose in the face of yet another power-mad loony.

> 'James Dreyfus is sublime. A B-list baddy who's only in it for the money and the tart put-downs.'

The Man Who Never Was

From the urban psychodrama of *The Curse of Clyde Langer*, the final two episodes plonk us into the heart of Gareth Roberts-Land, and the nuttier end of town, to boot. Although Roberts has provided some of the series' more elegiac stories (*Whatever Happened to Sarah Jane?* and *The Temptation of Sarah Jane Smith* both come to mind), he's also brought us its most rumbustious efforts (*Revenge of the Slitheen*, *Secrets of the Stars*).

The Man Who Never Was is defiantly in the latter camp, presenting a slightly bonkers, slightly heightened world, and yet another tale that revolves around that stalwart of children's drama: the latest craze! In this instance, that's particularly well-timed; scenes of Joseph Serf portentously talking up his SerfBoard aired just days after Apple's release of its own iPhone 4s. Plus, a software upgrade that had Appleytes fretting into the wee small hours when, in rather an *SJA*-like turn of events, their contacts blinked out of existence: "Everyone I know, gone!"

A lovely old runaround, the tale comes with oodles of added value. And not just the satire on the late Steve Jobs. There's the obvious stuff, like one-eyed Munchkins, the Skullions, who are operating their own-brand version of the Teselecta, and the wickedly funny 'GRAB HARRISON'S P-E-N... full-stop' gag. Plus, James Dreyfus' John Harrison is sublime, a B-list baddy who's only in it for the money and the tart put-downs ("I expected high-class industrial spies, not Mumsnet!"). Alongside all of that, there's Peter Bowles as Sarah's old acquaintance, smoothy Lionel Carsons. He's underused, sure, but someone who encourages us to imagine a bit of saucy past for our heroine. How marvellous. I also particularly enjoyed Clyde and Rani attempting to second-guess the plot, speculating they were going to end up with people walking down the road chanting: "Serve the computer!"

But what this story is really about is reconciling the different generations in the Smith household, as Luke and Sky concede that even though they each essentially serve the same plot points, there's room for 'em both in this crazy old show.

After Image...

This review, you may have noticed, has so far gone light on talking about Elisabeth Sladen. That's because, to me, it feels right to hold back my thoughts on her until this point. I want to consider her contribution to the *Sarah Jane Adventures* as a whole. Well, if I can.

As the series' lead, one feels she set the pace all along. I don't think it's overstating the case to say that all the glories and all the fun we've treasured over the years have been reflections of Elisabeth. This programme's strength has come from cast and crew trying to be equal to her, and to Sarah Jane Smith.

However, that's been a symbiotic relationship, the actress responding in kind with some beautiful work. In *Sky*, for example, there's a lovely, poignant moment when she's talking to Luke through videoconference. "Love you," she offers, but he's already disconnected and she rolls her shoulders as if huddling from the cold. Later in that adventure – and also in *The Man Who Never Was* – we see the flipside of Sarah Jane, refusing to be intimidated by Miss Myers or Harrison. She's seen far worse! But nothing that affects her so profoundly as the destitution in *The Curse of Clyde Langer*.

Sarah Jane Smith is (let's *never* say 'was') a character impossibly rich in detail, but one who has always felt deceptively uncomplicated. As a companion in *Doctor Who*, she was so successful she became the archetype for that role. All other TARDIS travellers are in her shadow. As a children's hero in her own right, she just fits. It's as though there's always been a Sarah Jane in Ealing, shepherding a gang of young friends and saving the world.

All of this, all of the above, *everything* in fact, is thanks to the constancy, devotion and craft of Elisabeth Sladen. Because of her, we will have Sarah Jane Smith with us... forever. **GRAHAM KIBBLE-WHITE**

HE TELEVISION & MOVIE STORE
2 MILLENNIUM PLAIN
NORWICH NR2 1TF

OPEN 7 DAYS A WEEK

www.scificollector.co.uk

TRADE ENQUIRIES WELCOME

THE STAMP CENTRE
79 STRAND
LONDON WC2R ODE

OPEN MON-SAT 9.30am-5.30pm

ORDERLINE HOTLINE - 0800 975 4581 FROM OVERSEAS - 0044 207 836 2341 LINES OPEN 9-5 MON-SAT

'REGENERATION' WATCH

FACE THE PRESENT AND SEE THE PAST WITH OUR NEW LIMITED EDITION WATCH

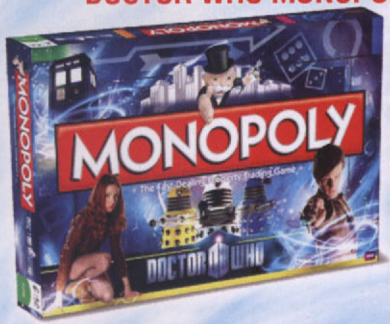
LENTICULAR FACE SEAMLESSLY TRANSFORMS BETWEEN THE 10th & 11th DOCTORS

LIMITED EDITION OF 2500, EACH WATCH INDIVIDUALLY ENGRAVED WITH ITS OWN UNIQUE NUMBER

ALSO FEATURING GALLIFREYAN DESIGNS ON THE LEATHER STRAP AND SUPPLIED GIFTBOXED

£44.99 + £5 P&P

DOCTOR WHO MONOPOLY - LIMITED EDITION



THE ALL-TIME FAMILY FAVOURITE GAME WITH A DOCTOR WHO THEME

PITCH YOURSELF AGAINST THE FOES AND MAKE FRIENDS WITH THE COMPANIONS OF THE DOCTOR

LIMITED EDITION OF JUST 5000 UNITS STOCKS OF WHICH ARE GETTING LOW NOW

£47.99 + £3 P&P

CLASSIC REMOTE DALEK

STANDING AT 12 INCHES TALL THE 'DEATH' DALEK IS A FORMIDABLE CREATION

AS FEATURED IN THE 1974 'DEATH TO THE DALEKS' THIS CLASSIC R/C HAS 360° MOVEMENT + SOUND & LIGHT FX

LAST FEW - £69.99 POST-FREE

OFFICIAL MASTER'S RING REPLICA

CRAFTED IN FINE ENGLISH PEWTER OUR OFFICIALLY APPROVED MASTER'S RING LOOKS FRESHLY PLUCKED FROM THE ASHES OF THE MASTER'S PYRE, SUCH IS ITS LIKENESS TO OUR REPLICA

THIS SUBSTANTIAL & FINE COLLECTOR'S PIECE IS TRULY SOMETHING TO BEHOLD & IS SUPPLIED PRESENTED IN AN ELEGANT GIFTBOX

£49.99 POST-FREE

NEW - DALEK FACTORY

FANTASTIC CHARACTER BUILDING SET

£29.99 + £3 P&P

BUY BOTH OF THESE SPLENDID OFFICIAL REPLICAS FOR £89.99 POST-FREE!

DOCTOR WHO 'SCENEIT?'

DOCTOR WHO
scene it?
THE DVD GAME

JUST £22.99 + £3 P&P

THE MASTER'S FOB WATCH METAL REPLICA

CARRY A COOL ICONIC STATEMENT IN YOUR POCKET!

A LOVELY TIME-PIECE, FULLY FUNCTIONAL WITH ILLUMINATING FACE & SUPPLIED WITH A LIMITED EDITION 'MASTERS' BADGE PACK

OFFICIAL BUTTON BADGE PACK
YANA_

£44.99 + £5 P&P

DOCTOR WHO CHESS SET

IDEAL XMAS PRESENT

PIECES ALL FEATURE LENTICULAR IMAGES

£19.99 + £4 P&P

SERIES 6 - WAVE 2 FIGURES

ALL 6 FIGURES - £59.90 POST-FREE

ALL THE NEW FIGURES AVAILABLE ONLINE AS SOON AS RELEASED

11 DOCTORS COLLECTORS CHARACTER BUILDING SET

POLICE BOX
DOCTOR WHO
Includes all Eleven Incarnations of the Doctor!

£19.99 + £3 P&P

TARDIS CONSOLE SET

£39.99 + £5 P&P

PERSONALISED SONIC

CREATE YOUR OWN SONIC DESIGN FROM THREE DIFFERENT WITH OVER 80 COMBINATIONS

£19.99 + £3 P&P

2012 CALENDARS

WALL CALENDAR £7.99 + £2.50 P&P

POCKET £5.99 + £1.50 P&P

DESKTOP CALENDAR £6.99 + £2 P&P

OFFICIAL DOCTOR WHO REPLICA CLOTHING

100% OFFICIAL & BBC APPROVED

ALL IN STOCK WITH QUICK UK DISPATCH

THESE OFFICIAL REPLICAS ARE REALLY STUNNING WITH AN INCREDIBLE ATTENTION TO DETAIL

CAPTAIN JACK, 10th DOCTOR & 11th DOCTOR COATS AVAILABLE IN S, M, L, XL & XXL, £275 EACH POST-FREE

THIRD DOCTOR & FUTURE SONIC SCREWDRIVERS

3rd DOCTOR SONIC FEATURING SPRING-ACTIVATED SOUND FX
£29.99 + £2.50 P&P

THE FUTURE (RIVER SONG) SONIC WITH SOUND & LIGHT FX
£34.99 + £2.50 P&P

GREY SUIT 'TOP TRUMPS' AUTON

AUTON
DOCTOR WHO

A HARD TO FIND FIGURE
£14.99 + £2 P&P

Colony in Space

BBC DVD
DOCTOR WHO
COLONY IN SPACE
PG
The JON PERTWEE Years 1970-74

DVD 2|entertain

STARRING Jon Pertwee (the Third Doctor), Katy Manning (Jo Grant), Nicholas Courtney (the Brigadier), Roger Delgado (the Master)
WRITTEN BY Malcolm Hulke
DIRECTED BY Michael Briant
FIRST BROADCAST 10 April – 15 May 1971
RRP £20.42

The 2011 DVD schedule began with a six-part Third Doctor adventure – *The Mutants* – and ends with another. In many ways, *Colony in Space* feels like a neat entwining of threads and themes we've followed across the year. As in both *The Mutants* and *Day of the Daleks,* we find ourselves visiting future history, and again we face fascistic, sadistic human foes. We're also reminded of *The Sun Makers*, as *Colony in Space* offers its own bleak vision of a human race destined to become factory fodder, enslaved to vast corporations. And in another motif shared with *The Mutants* – along with *Kinda* and *Snakedance* this year – we're dealing with the politics of colonialism, as the pictograms of a primitive people hint at how a great civilisation has collapsed back upon itself. There's even the cordite tang of *The Gunfighters*; for *Colony in Space* is essentially a redressed Western. Bullets ricochet through this story of stout-hearted frontiersmen, inscrutable natives and brutal claim-jumpers. All in all, there's the raw material for half-a-dozen stories here – and we haven't even got to the fun stuff.

This viewer was born some months after the original transmission of *Colony in Space*, so can only imagine how thrilling it must have been for the keen young *Doctor Who* fans of the time; as intoxicated by the series' new mythology as any devotee of today's story arcs. There's a long-awaited second visit to the Time Lords' planet! We journey to an alien world in the TARDIS for the first time in two years! Better yet, we get to see inside *another* TARDIS! In context, this is mind-blowing, compulsive stuff. Even four decades out of context, it packs a wallop. Moments like these are the crystal meth of *Doctor Who* addiction; a drug so pure and potent that those who taste feel an insatiable hunger for the rest of their lives.

With so much fuel in its engine room, we're left to ponder exactly why *Colony in Space* has a reputation for being slow, for being dull. I think it's because, in spite of all this power, its journey is too linear, too predictable. It's the ultimate 'dog-bites-man' *Doctor Who* adventure. Even the story's two twists – the involvement of the Master and a Doomsday Weapon – are famously blown in the opening scene. Offering no surprises, *Colony in Space* makes few demands of us, and so we remain fatally dislocated from it. That's a shame, because an excellent cast and an imaginative director are clearly working very hard. The script has moments of sparkle and its characters are well drawn. However, the storyline that must carry all this merely chugs gloomily along until disappearing into a fog in Episode Six. But that's not to say there isn't fun to be found on the way.

It's 2472. We're on the planet Uxarieus ("and another consonant please, Carol"), where a plucky band of colonists is trying to forge a new life away from the hurly-burly of Earth, which is now home to 100 billion souls. Later we learn that, on Earth, "tens of thousands of people die every day." The list of major causes of death then runs: "traffic accidents, suicides, pollution..." which suggests that the future of our planet will be styled after modern-day Croydon, and explains why even the benighted badlands of Uxarieus look a welcoming prospect. The Doctor has been sent by the Time Lords, and it's Jo Grant's first trip in the TARDIS. One has to admire the gusto with which she takes to space exploration. Looking out over a square mile of a dead planet seemingly squeezed from semi-set cement, Jo spots a single, impossible flower... and immediately yanks it out by the roots. Not one of your ethical, 'leave no footprint' travellers is our Jo. Later, in the colony HQ, a graph of crop yields tells the Doctor a tale of incipient famine. 'Algae' is right down and even 'Fungus' is suffering. The situation sounds bleak, and not a little repellent. A rumour that a single, precious bloom has been glimpsed on the upper marshes has, alas, proven unfounded. Jo, meanwhile, invited to dinner, sniffs at the fact there's only a soup course.

All the surviving fungus is apparently to be found on the faces of the colonists. They're a hairy bunch and no mistake. And it's amazing that their rocket ever achieved escape velocity from Earth with the weight of unlikely wigs they must have had stashed in the

> **'Jon Pertwee helps us to hang on to this reality with our fingertips. It makes you want to cheer.'**

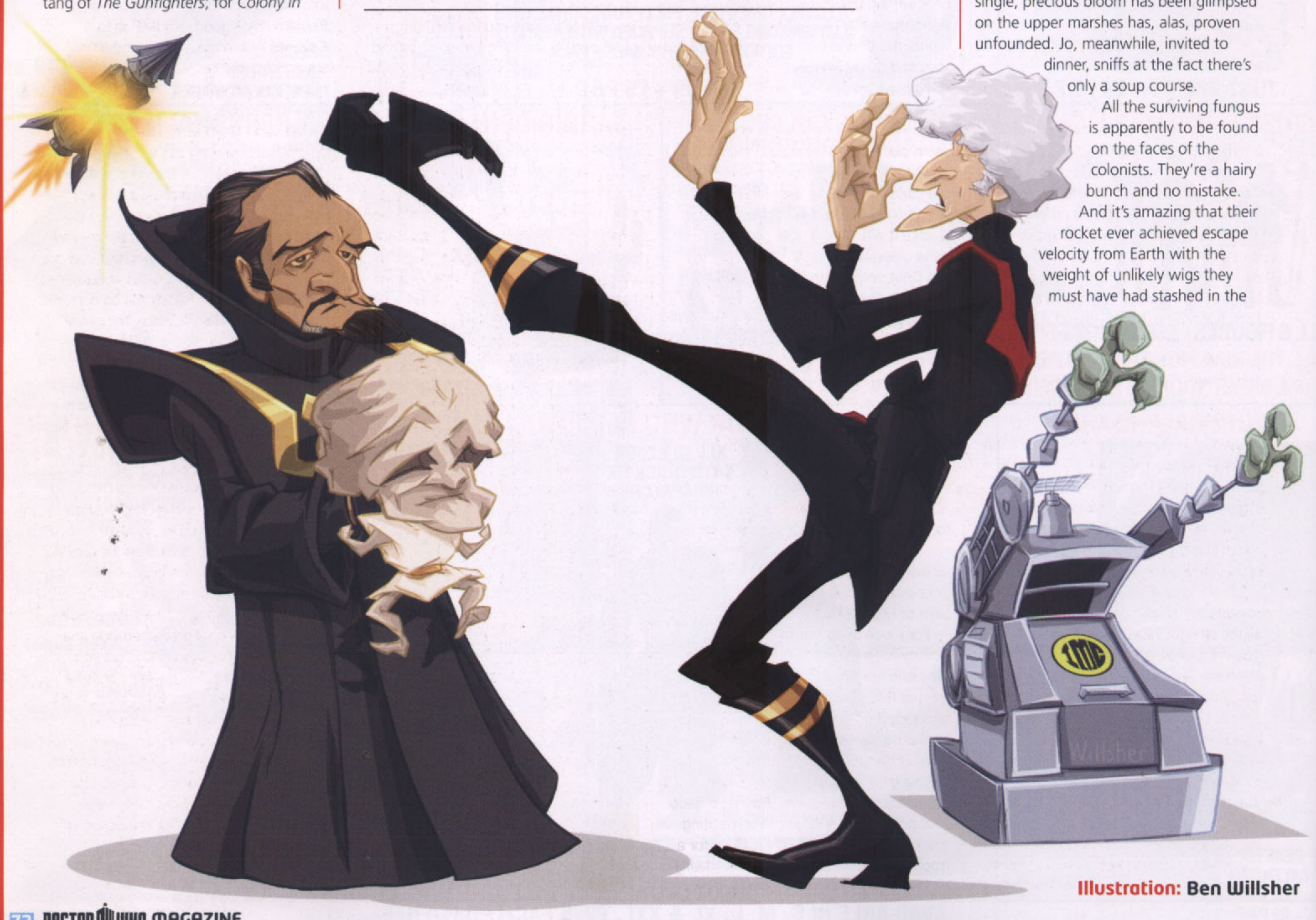


Illustration: Ben Willsher

Ashe (John Ringham) and his daughter Mary (Helen Worth). We never learn Ashe's first name. Perhaps it's Eric.

hold. The background extras look like they're here to audition as models for the Danish edition of *The Joy of Sex*. Colony leader Ashe demands to know who the Doctor is working for, because planets like this are regularly chewed up and spat out by interplanetary mining companies. "I can assure you I'm not working for anybody!" insists the Doctor, not entirely telling the truth. Perhaps that's why the Doctor makes this claim this while rubbing his neck and turning his back on Ashe. It's not exactly the kind of body language that encourages trust.

While often considered one of the Doctor's more 'physical' incarnations, Jon Pertwee was never really a man for unnecessary actorly 'business'. His left hand generally remains out of sight at all times, jammed in a pocket, only to emerge when in range of a gear stick or to provide the necessary leverage to spin Pat Gorman about his minor axis. Pertwee's right hand, meanwhile, assumes a natural resting position, pincer-like, at chest height – in the manner of a Tyrannosaurus Rex. This hand is employed to seize passing props – tools, gadgets, but preferably a sandwich – and can strike with the same speed and general trajectory as Rod Hull's Emu. When called upon to help signify the Doctor's pondering of a particularly knotty problem, this right hand will rub its owner's chin or, at times of maximum stress, the back of his neck – both of which have the useful side-effect of drawing attention to Pertwee in a two-shot. But a bit of modest hand acting falls a long way short of a full Matt Smith pirouette. For a man in a cape, frilly shirt and a seemingly self-illuminating hairdo, Pertwee gives a remarkably understated performance as the Doctor. And this stillness, this earnestness, can make entire fictional worlds real for us. Pertwee can deliver lines like "Unless I'm very much mistaken, you've got far more to worry about than mineralogists" with such calm conviction that we don't register that it really is a peculiar thing for anyone to say.

He brings out the same quality in his co-stars; his sobriety is contagious. It's all the straight faces and the earnest delivery that help make the Pertwee era seem so charming today. It can be very funny if you tune your ear to it. Everyone here is a Tony, a Jim or John. Even when characters bicker about murder or the finer points of interstellar property law, it's all: "Now look here, Robert" and "Get out of my way, David." Writer Malcolm Hulke is trying to make this distant future feel familiar, but it soon starts to sound very camp indeed. Perhaps Hulke's heavy freelance workload was starting to blur for him. He was also writing for *Crossroads* at the time, where every other line was "Get out of my way, David."

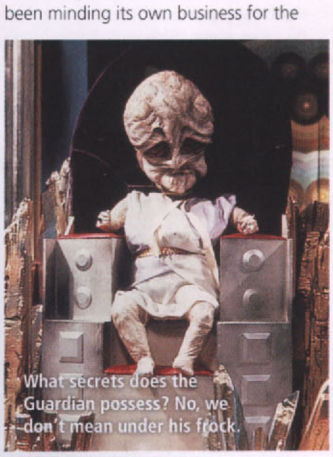
Robert, David and the other colonists are correct in their suspicion that dark forces are moving against them. When two of their number are killed, apparently by a massive lizard, it requires the Doctor to point out that a 20ft iguana couldn't have squeezed through the 6ft entrance to the crime scene – a deduction so self evident it's clear that this colony would have been doomed if the Doctor hadn't popped by. The deaths, we learn, are the work of a robot controlled by the men of the Interplanetary Mining Corporation, who are trying to scare away the settlers with a scam so ridiculous that even they can't be bothered to see it through.

The IMC team are the most entertaining characters in *Colony in Space*. Best is their boss, the amoral Captain Dent, thanks in part to some neat writing but chiefly due to a brilliant performance by Morris Perry. He's wonderful to watch – with his hooded eyes and pouty Mick Jagger lips – and he downplays his dialogue brilliantly. This really helps 'sell' the IMC operation to us, by making its cruelty and cynicism seem perfectly mundane to those working within it. When Dent orders the colonists to leave the planet in their rocket, Ashe warns him: "there's a fair chance it will blow up on the ground." Ashe is appealing to Dent's humanity, but Dent simply turns to an underling and says: "Make sure all IMC personnel are clear of the area before take off, will you?" Perry even copes brilliantly when Dent's dialogue makes a sudden slip into verse. "You can sit in your ship till you rot," he says. "Try to get off and you'll be shot on the spot." Best of all is how he manages all this from beneath one of most bizarre haircuts in *Doctor Who* history; a giant scallop-shell of fringe and sideburns combed forward from the top of his head. You feel it might rise at any moment with a malign purpose all its own, like the pneumatic octopus that once winked at Ian Chesterton from the Lake of Mutations.

For much of its first four episodes, *Colony in Space* is a tit-for-tat skirmish between our would-be farmers and the men of IMC. Things pep up with the not-unanticipated arrival of the Master, who is passing himself of as an Adjudicator from Earth, here to settle the rival claims to Uxarieus. Although *Colony* is one of the Master's lesser capers, Roger Delgado is as delicious as ever. But more exciting even than the Master is the chance for a good poke around his TARDIS. He clearly ordered his ship with the super-villain package of extras: a laser alarm system, poison gas chambers and filing cabinets for his secret plans. It is in one of these that the Doctor finds the records of the real Earth Adjudicator (called Martin), but it's a shame he didn't rummage deeper. Close to the folder marked 'Doomsday Weapon' the Doctor may have found 'Dæmons', 'Daleks' and 'Devils (Sea)', and saved himself a lot of future grief.

The Master is here to find the secret hidden at the heart of the lost civilisation of this planet. By this point we've met three different flavours of indigenous life, with each addition to the menagerie putting a greater strain on our credulity. This unlovely trio will surely comprise the final *Doctor Who* action figure set ever to be released, just a few months after the end of time itself. Your basic Primitive is a green, lumpy-faced fellow with tufts of curly hair, and looks like the final incarnation of Colonel Gadaffi. He wears a knitted loincloth to protect his modesty, which raises the question of what might be hidden beneath. All one dares imagine is something akin to a small floret of broccoli. Ruling the Primitives are the High Priests. These little chaps stand nose to nipple with the Doctor, gesticulate wildly, and in their flash Vegas robes have the air of Liberace waiting for the bandages to come off. Finally there's the Guardian, who lives in a drawer beside the Doomsday Weapon, where he sits on a tiny throne. He has the body of a doll and a head like a partially-inflated paper bag, and in his first scene his little dressing gown is pulled up alarmingly high, giving us a Sharon Stone-style insight into the limitations of his private life. When the Doctor and Jo meet the Guardian and his gang, and reverentially negotiate their way out of their own execution, it really is – if we're honest – as ridiculous a scene as any you will find in *Doctor Who*. For that reason, it is also completely brilliant. Once again, it is Pertwee's wonderful earnestness that keeps the whole glorious confection afloat. He looks this crazy little creature straight in the eye and calls it "Sir". He dares us to believe in it. He helps us to hang on to this reality with our fingertips. It's such a transcendentally joyous thing; it makes you want to cheer.

Colony in Space ends with a big bang but little emotional impact after the Doctor, rather blithely, allows the Guardian to destroy his entire race just to keep the Doomsday Weapon out of the Master's hands. Elective genocide seems rather large a sacrifice for a race that has been minding its own business for the last few thousand years, and the Doctor really should have made more effort to talk them out of it and tidy up the Time Lords' mess himself. Especially given the hissy fit he had about the Silurians.


What secrets does the Guardian possess? No, we don't mean under his frock.

The other curious thing about the climax of this story is that it misplaces its most interesting character. Last seen congratulating himself for having cleared the colonists from the planet, Captain Dent simply disappears from the narrative. No-one spares him a single thought. Given that he was responsible for several murders here – and untold deaths on other worlds, it's hinted – it is the most serious case of a villain going unpunished in *Doctor Who* history.

Which gets me thinking. Since its return to TV in 2005, *Doctor Who* has been rather short on hissable villains of the calibre of Dent. In seven years, only the Krillitane headmaster and Madame Kovarian have delivered his grade of unapologetic wickedness. Actor Morris Perry is still with us, so perhaps it's time that Captain Dent returned – to wreak his revenge! Or if that's too wild an idea for the telly, then maybe Big Finish could take the bait? As a special feature on the CD, Dent could do some more of his poetry.

Four decades on from those thoughtless Time Lord spoilers, *Colony in Space* might yet deliver a twist in its tale.

DVD Extras

Toby Hadoke skilfully moderates an exuberant commentary, full of amusing and informative contributions from a lovely mix of cast and crew. The most intriguing remarks come from actor Bernard Kay – good-guy IMC man Caldwell – who makes the production sound far more exotic than we might hitherto have expected, as he recalls lively evenings in a swimming pool with "a beautiful Czechoslovakian wardrobe girl with an amazing figure" and teases us with "a story of Derek Ware and two horses that can't be repeated." One is too terrified even to imagine.

Good value on both commentary and documentary are director Michael Briant and his former assistant Graeme Harper – long since a beloved *Doctor Who* director himself. On *Colony in Space*, they were clearly determined to make the very best television they could, in difficult circumstances, while never losing their sense of humour. And it shows. *Colony*, along with all their later work, is a credit to their skill and dedication.

From the Cutting Room Floor collects together some lovely snippets from the story's location and model filming. The footage is silent and set to an instrumental track, so these fragments take on rather a mournful air. As we watch Pertwee grin, glower and mouth curses while fighting a stuntman dressed as big bogey – on a grey afternoon in a clay pit in Cornwall over 40 years ago – one can only imagine the tall stories he might have told of that day, had he lived into the era of DVD commentaries.

I was lucky enough to meet Jon Pertwee several times, but unfortunately it was all too early for me and too late for him. I hadn't, at that point, come to understand quite how wonderful he was. I'm sad I took so long to join the party, but very glad I got there in the end.

GARY GILLATT

DOCTOR WHO
CLASSIC DOCTORS · BRAND NEW ADVENTURES
THE MEMORY CHEATS
THE COMPANION CHRONICLES
THE AUDIO ADVENTURES OF DOCTOR WHO
BIG

The Memory Cheats

AUDIO READING Big Finish

WRITTEN BY Simon Guerrier
PERFORMED BY Wendy Padbury
FEATURING The Second Doctor and Zoe
RRP £8.99 (CD), £7.99 (download)

Poor Zoe Heriot. Suffering the same ignoble fate as Donna Noble, her mind wiped by Time Lords so she can never remember her fantastic adventures in time and space. Consigned back to her own times, condemned to live her life on the slow path. It's perhaps the cruellest fate to befall any of the Doctor's friends. Still, at least Zoe is left with the memory of her first encounter with the Doctor, on board the Wheel in space. And there are records of her, of the people she touched across other worlds and times. Records from Uzbekistan in 1919. Records that show she was involved in the investigation into the theft of children from a little Soviet village. Records that could put her life in jeopardy if she doesn't tell the whole truth to the Company. The only trouble is, she can't remember.

The Memory Cheats teases the audience – what at first seems like it's going to be a relatively straightforward story about alien abduction in a quirky historical setting ends up telling us more about Zoe than we've learned before. It's pretty dark stuff. We've always known Zoe was one of the elite of her time, with a photographic memory and a quick, brilliant mind. But, like the children of Uzbekistan, Zoe was taken as a child. She has been conditioned, freed from prejudice, and religion, and human love. Because she remembers nothing of her travels with the Doctor she's become cold, and bitter. This is a chilly play.

I do wonder whether Big Finish is being clever by releasing this in the same month as *The Elite* [*reviewed last issue – Ed*] given that both stories feature companions being brainwashed against a backdrop of a crashed alien vessel and a wounded monster on the loose. But *The Memory Cheats* offers none of the answers of *The Elite*. In its own way, this is more haunting than any of writer Simon Guerrier's Sara Kingdom plays: it's a clever audio that goes to a very disturbing place and then leaves us there alone, in the dark... **MATT MICHAEL**

The Silver Turk

AUDIO DRAMA Big Finish

WRITTEN BY Marc Platt
STARRING Paul McGann (The Doctor), Julie Cox (Mary Shelley), Gareth Armstrong (Dr Johan Drossel), Christian Brassington (Alfred Stahlbaum), David Schneider (Ernst Bratfisch), Nicholas Briggs (The Cybermen)
RRP £14.99 (CD), £12.99 (download)

DOCTOR WHO
CLASSIC DOCTORS · BRAND NEW ADVENTURES
Paul McGann and Julie Cox in
THE SILVER TURK
by Marc Platt
FULL CAST AUDIO DRAMA
THE AUDIO ADVENTURES OF DOCTOR WHO
BIG

The Silver Turk is very much a 'missing adventure', taking place right at the beginning of the Eighth Doctor's life: before Charley and Lucie, before the Divergence and the Neverpeople. It's also a sequel to *Mary's Story* (originally included as part of *The Company of Friends*), picking up where that vignette left off, and featuring Mary Shelley's first adventure in time and space.

Writer Marc Platt has memorably tackled the Cybermen – who make their reappearance here – in *Spare Parts*. His use of the original (and in many ways the most effective) *Tenth Planet* models – human hands and features awkwardly protruding from metal and plastic – reminds us of the horrific origins of the monsters. They are us – but twisted. They believe they are more than human – stronger, cleverer, more logical. But we can see they are less, as can Mary Shelley – and who better to encounter these stitched-together parodies of humankind than the creator of Frankenstein's monster?

These Cybermen are weaker than ever before – barely surviving, horribly injured, and in thrall to rapacious men who are the real villains of the story. Their desperate attempts to cling to life, climaxing in a scene that positively drips with imagery from a Frankenstein movie, can hardly fail to move Mary and the Doctor – and us. Platt, like Shelley herself, excels in writing monsters that we can sympathise with, whose motives we can recognise, and yet still fill us with horror. And *The Silver Turk* is filled with horrors: gruesome murders in 1870s Vienna, animated marionettes with living eyes, and terrifying thunderstorms.

As the 18-year-old Mary Shelley, Julie Cox is very good indeed. She's both mature yet girlish, taking the lead for much of the play despite her unfamiliarity with time travel, but wobbling, quite spectacularly, when she pauses for breath and realises that she's thrown herself into an uncertain future with a man that she doesn't know and can hardly trust. And she has a fantastic rapport with Paul McGann, who responds by giving us an Eighth Doctor full of optimism and energy, more like the TV Movie version than the darker, damaged Doctor of *To the Death*.

I have absolutely no reservations about this excellent play, although I do have to point out that the new arrangement of the theme tune is terribly misjudged (just use the 'proper' David Arnold version and be done with it, please). If the range continues to explore the Eighth Doctor's beginnings, Big Finish ought to do the decent thing and bring back Grace Holloway. Until then, though, Mary is a more than acceptable substitute. **MATT MICHAEL**

> **'Platt excels in writing monsters that we can sympathise with and yet still fill us with horror...'**

The Sarah Jane Adventures: Judgement Day/Children of Steel

AUDIO READING AudioGo

WRITTEN BY Martin Day; Scott Gray
FEATURING Sarah Jane Smith, Clyde Langer, Rani Chandra, and Sky
READ BY Anjli Mohindra; Daniel Anthony
RRP £6.10 each (CD)

AudioGO has brought in *The Sarah Jane Adventures'* actors Anjli Mohindra (Rani) and Daniel Anthony (Clyde) to read two new stories that are among the best of the range. Both are markedly less cartoonish – and more thoughtful – than previous *SJA* audios.

Judgement Day, read by Mohindra, effectively sees Sarah Jane put on trial by three aliens. Although Sarah Jane's not the original subject that the aliens are looking for, their obsessive quest for truth and the many cover stories Sarah has written in order to protect the public from the knowledge of alien invasions, sees her charged as one of the world's greatest liars. The heart of Scott Gray's story is the aliens showing Sarah holographic projections of all the points in her past where they consider she's done wrong. For the listener, though, it's a timely and clever celebration as the images rewind to take in choice *Sarah Jane Adventures*, her time as a keen student and some *Doctor Who* days – UNIT Headquarters, TARDIS standing a brilliant blue in the corner and Sarah sat typing out a cover story for London's evacuation in *Invasion of the Dinosaurs*, and again later, in more homely surroundings, doing the same for the Skarasen in *Terror of the Zygons*. Mohindra equips herself well and proves a good choice as it's Rani who stays by Sarah's side throughout, with Clyde and Sky – Sarah's newly adopted daughter – being busy dealing with the aliens' original objective.

Children of Steel, read by Anthony, concerns a futuristic robot that, having originally fallen through time to the 1880s, is reactivated to carry on with what it sees as its mission statement – to build more creatures like itself. However, Adam – as the robot eventually calls himself – is not a marauding creature, but something of a lost soul. Like Karloff's Frankenstein monster he craves company, and in a scene inspired by the original film, nearly drowns a child when he tries to join in with a riverside game. Martin Day's story isn't built to contain the type of flashback sequences featured in *Judgement Day*, but nevertheless still manages to feel like it's paying tribute to the past just the same. Adam isn't the first sympathetic robot Sarah has met, and although Sarah herself makes no mention of the K1 Robot she befriended in *Robot*, the affection that grows between Rani and Adam seems like more than a coincidence. Daniel Anthony has always been one of the series' most engaging performers and he doesn't disappoint here either.

Like the more recent *Doctor Who* audio exclusives, the discs have been treated to some first class post-production, a tenfold improvement from the more barren releases of five years ago. *Children of Steel*'s hissing and creaking steam-punk robot is a joy.

So is this it? A final end? If so, these audio adventures have gone out on a high. **VANESSA BISHOP**

BBC
THE Sarah Jane ADVENTURES
Judgement Day
Written by Scott Gray
read by Anjli Mohindra
THE Sarah Jane ADVENTURES
Children Of Steel
Written by Martin Day
read by Daniel Anthony

The Brilliant Book 2012

HARDBACK BBC Books
EDITED BY Clayton Hickman
RRP £12.99

BBC BOOKS
DOCTOR WHO
THE OFFICIAL GUIDE TO THE HIT TV SERIES
MEET THE STARS
THRILLING ALL-NEW FICTION
FREE AUDIO DOWNLOAD
THE BRILLIANT BOOK 2012

When the first *Brilliant Book* was published last year, it wandered into an arena that was already choc-full of episode guides and monster books, yet somehow managed to blow away all that went before it by being just the sort of book that *Doctor Who* fans have always dreamt about. It was a proper yearbook, the anti-Penguin Annual that actually dealt with the stories that were seen on screen, and had cast interviews and background features that were relevant and written by the show's writers – all presented with the same wit and intelligence that the episodes displayed themselves.

The genius of *The Brilliant Book* is its recognition that *Doctor Who* has always left gaps for the viewers' imaginations to take hold in. Matt Smith's second series as the Doctor was the programme's most enigmatic season ever and this is to the benefit of *The Brilliant Book 2012*, as it leaps in to flesh out all sorts of half-glimpsed adventures and ideas.

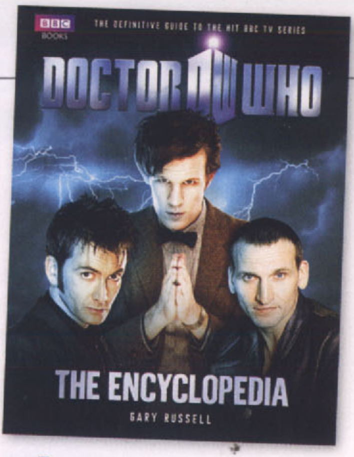
Here, then, is what *really* happened to Amy, Rory and River Song during their three months on the run across America between episodes *The Impossible Astronaut* and *Day of the Moon*; from *The Doctor's Wife*, eleven things you probably didn't know about the flirty Time Lord the Corsair, 'divulged' by the episode's author Neil Gaiman; and from *A Good Man Goes to War*, a scrapbook of background material on Silurian Victorian adventuress Madame Vastra, that invents a brief time as the main act in a music hall programme presented by theatrical impresario Henry Gordon Jago from the Fourth Doctor story *The Talons of Weng-Chiang*.

The book also revels in the creation of a number of fake brochures that are just as wonderful. 'Play among the stars', reads promotion material for *A Christmas Carol*'s Thrasymachus holiday star cruiser above a box-out for the 'Honeymoon Special'; and from *The Rebel Flesh/The Almost People*, "It's you... but disposable!" shouts out advertising for the new Ganger 6 Series from Morpeth-Jetsan, with a small-print warning that your Ganger may occasionally try to kill you.

Real world factual material includes a look at how the Silence, the Flesh and the Minotaur were created. Most beautiful of all is the originally-scripted opening sequence to *The Doctor's Wife*, lovingly realised here by artist Mark Buckingham as three pages of comic strip.

The 2011 series of *Doctor Who* was an exhilarating, but at times complex, experience. In an interview at the back of the book, lead writer Steven Moffat says that he thought the series had worked well – but in other answers, he implies that he feels he might have taken his trademark 'timey-wimeyness' too far. However, no series of *Doctor Who* could hope for a better celebration of its episodes than this book.

On top of the informative and entertaining text, the film poster-style photo-montages that accompany each episode make it a visual treat. With regards to the complexities of the 2011 series, *The Brilliant Book 2012* spends time to make it all as clear as it possibly can. This is undoubtedly one of the very best *Doctor Who* books ever published. **VANESSA BISHOP**



The Encyclopedia

HARDBACK BBC Books
WRITTEN BY Gary Russell
RRP £25.00

'Has it been nearly four years since the last edition of this book?' asks Gary Russell at the beginning of this exhaustive alphabetical catalogue of everything *Doctor Who* between 2005 and now. Well, yes it has – and hasn't it grown!

'Forgotten what happened in the timelines that never happened?' asks its back cover. It's a good point, especially after a slew of storylines where it's not 100% clear which things have 'happened' or 'unhappened'. Even Russell can't be as definite on all these points as perhaps he'd like to be. Madame Kovarian, for example, is killed in *The Wedding of River Song*, but because of the alternative reality of the plot, she's possibly still alive somewhere.

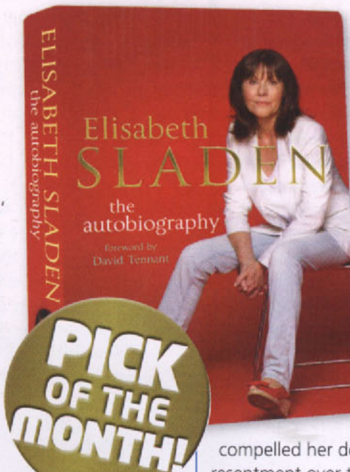
Elsewhere, it's curious that the Doctor's entry lasts just one column. River Song's entry is three times that length and Amy Pond's runs over two pages. Peculiar too how despite there being entries for the most unlikely subjects (but no 'Jammie Dodgers', for shame!), the Doctor is listed as only being played by Christopher Eccleston, David Tennant and Matt Smith – despite cameo appearances for former Doctors in stories like *The Next Doctor* and *The Eleventh Hour*, and a full-blown guest appearance for Peter Davison in *Time Crash*. This seems an odd omission for a book which covers all manner of off-sceen adventures, such as the *Adventure Games*. Generally *The Encyclopedia* is very faithful to what's depicted on screen (characters credited simply as 'Woman' or 'Girl' for example, can be found under those entries), but with a few odd exceptions. The 'Scared Woman' killed by the Daleks in *Journey's End* is catalogued under the name 'Gita', the name of actress Shobu Kapoor's character in 1990s *EastEnders*!

This revised edition aims higher than the first. The cover is a homage to the 1972 *Radio Times* photoshoot for *The Three Doctors*, and oozes style and sophistication. Note also the new presentation inside, which is calmer and clearer, giving it the look of a 'serious' reference work. It succeeds brilliantly.

In 2007, the *Encyclopedia* carried 1,700 entries. Now it's over 3000 – an astonishing piece of work. Bring on the edition that covers *all* of *Doctor Who* – 1963 onwards! **VANESSA BISHOP**

Elisabeth Sladen - the Autobiography

HARDBACK Aurum Press
WRITTEN BY Elisabeth Sladen
RRP £20.00



Sarah Jane Smith was arguably the most beloved of all the *Doctor Who* companions – so successful that she was given her own spin-off series. Further proof of the character's popularity came when Elisabeth Sladen joined the select group of *Doctor Who* actors to secure a deal with a major publishing house. Tragically, events overtook her, and *Elisabeth Sladen: The Autobiography* has now assumed the status of a posthumous farewell to her fans.

Elisabeth was a film buff from an early age, but theatre was her great love. In that respect, the happiest days of her career were already over by the time she was cast as Sarah Jane Smith in 1973. At this point the book changes gear and we are treated to an intimate account of every one of her 1970s stories, from *The Time Warrior* through to *The Hand of Fear*.

In the face of the BBC's casual sexism, Lis was clearly every bit as assertive as the character she played, and her tone throughout the book is refreshingly bloke-ish. Her nostalgia for her Season 11 outfits is almost as surprising as her assertion that *Death to the Daleks* is 'one of the forgotten classics' and the tentative suggestion that *The Ark in Space* is overrated.

Her incredible memory for detail thankfully eschews the technical side of the production for stories about dodgy immersion heaters in location hotels. The gossip about Jon Pertwee is often cringe-inducing, but generally tempered with a reminder of her love and loyalty for an old-school star who loomed large in her legend. Her affection for Tom Baker is similarly immense, so it is disappointing to learn that their relationship was largely confined to rehearsal rooms and television studios.

Ironically, given that this is an autobiography, Elisabeth shares more memorable stories about her friends and co-stars than she does about herself. The publishers were perhaps wise not to go with their original title *Who's That Girl*, because by the end of the book you're left with the impression that Elisabeth Sladen was either gloriously uncomplicated or too guarded to reveal much about her private life. Her social detachment from her colleagues – the source of a lengthy rift with an over-sensitive Pertwee – would suggest it was the latter.

Throughout her memories of *Doctor Who* and other roles, it's clear that acting was a passion that compelled her despite a simmering resentment over the physical demands of the job. Perhaps inevitably, one eventually overtook the other and by the 1980s the appeal of being a housewife and mother won out. Balance was belatedly restored by her work on *The Sarah Jane Adventures*, but even happy memories of this show are undermined by nagging insecurities about her advancing age.

Elisabeth doesn't address the illness that would lead to her death, and in several other key areas the book poses more questions about its author than it answers. But there is sufficient compensation in the unprecedented insight she offers into what it was actually like to make *Doctor Who* in the 1970s. Her candour and affection for the show make this a poignant parting gift and, in an unexpected way, one of the most revealing *Doctor Who* books ever written. **MARCUS HEARN**

COMING SOON...

The Complete Sixth Series

DVD/Blu-ray 2|entertain

CONTAINS *A Christmas Carol, The Impossible Astronaut/Day of the Moon, The Curse of the Black Spot, The Doctor's Wife, The Rebel Flesh/The Almost People, A Good Man Goes to War, Let's Kill Hitler, Night Terrors, The Girl Who Waited, The God Complex, Closing Time, The Wedding of River Song*
STARRING Matt Smith (the Doctor), Karen Gillan (Amy), Arthur Darvill (Rory), Alex Kingston (River Song) and Frances Barber (Madame Kovarian)
WRITTEN BY Steven Moffat; Steve Thompson; Neil Gaiman; Matthew Graham; Mark Gatiss; Tom MacRae; Toby Whithouse; Gareth Roberts
DIRECTED BY Toby Haynes; Jeremy Webb; Richard Clark; Julian Simpson; Peter Hoar; Richard Senior; Nick Hurran; Steve Hughes
FIRST BROADCAST 25 December 2010, 23 April – 1 October 2011
RRP £51.05/£61.27

RELEASED 21 NOVEMBER

Although the format of the most recent series of *Doctor Who* has been a little different, there's something reassuringly familiar at the end of it: a big fat *Doctor Who* box set in the shops just in time for Christmas. Available in both standard and limited editions (the latter has special 'Silence' packaging and adds four lenticular art cards to the content), *The Complete Sixth Series* contains Matt Smith's entire second year as the Doctor in one place for the first time – with plenty of bonus features too!

Some of these extras are familiar: the online 'Prequels', for example, as well as the *Comic Relief* Specials *Space* and *Time*, cut-down versions of *Doctor Who Confidential*'s entire final run, and a couple of BBC One trailers. There's also some extra content carried over from the earlier releases of these 14 episodes – all the *Monster Files* are present and correct, though *Doctor Who at the Proms 2010* (available on the earlier release of *A Christmas Carol*) has been omitted in favour of the full Christmas 2010 *Doctor Who Confidential*.

Likely to be of most interest is the new material exclusive to this box. Five key episodes (*The Impossible Astronaut, The Doctor's Wife, The Rebel Flesh, A Good Man Goes to War*, and *The Wedding of River Song*) feature audio commentaries from the cast and crew, with participants including Steven Moffat, Arthur Darvill, Neil Gaiman and Frances Barber. But most exciting of all is *Night and the Doctor* – a series of five specially-made short films, complete with their own making-of courtesy of *Confidential* (*A Night's Tale*).

"They're about what the Doctor gets up to at night," explains Richard Senior, one of *Night and the Doctor's* three directors. "The Doctor doesn't necessarily sleep when Amy and Rory sleep, and we discover he gets up to all sorts of adventures while they're in bed..."

Unlike last year's *Meanwhile in the TARDIS* scenes, they're less tied to existing episodes. "What we wanted to do was not just create 'missing scenes', but create standalone mini-adventures in their own right," Richard reveals. "These are not just *Meanwhiles*, they're not little scenes that fit between other episodes – they are episodes, they just happen to be short!"

Structurally, *Night and the Doctor* is divided into *Up All Night* (a standalone which functions as a loose prelude to *Closing Time* and features Craig, Sophie and Stormageddon from that episode), and a pair of TARDIS-based two-parters starring the regular cast and written by Steven Moffat.

Of those, *Bad Night* features a mid-adventure Doctor, a bewildered Amy and Rory, and an unseen River Song in an exciting adventure with a house-fly and a goldfish. "It's unashamedly silly," admits Richard, "but it's fun." In *Good Night*, its sequel, things are more serious: "It's a lot slower, it's a more emotional little story. It's calmer and softer and hopefully a little bit heartwarming at the end."

First Night and *Last Night* are more directly linked, and feature the Doctor and River, as the former picks the latter up during her first night of incarceration at Stormcage. "It's a little bit Steven-timey-wimey, those ones," Richard explains. There's also an unexpectedly important moment in River's timeline – one alluded to back in her very first appearance. "That kind of ambition, it completely sums up what we were trying to do. We're not just knocking out DVD extras, we have complicated, funny little stories to tell. It's not just 'Let's make something short and sweet', it's 'Let's completely go for it'!

"Steven's brain must just be completely full of random brilliant bits of stuff," Richard chuckles. "Great little moments in the *Doctor Who* universe. He probably finds it difficult to pin all those ideas down into the episodes that he writes, so these little mini-stories give Steven, as a writer, a chance to exorcise some ideas that would never have fitted into a longer story. They're brilliant little moments which could only really have been created in this short form, which makes them even more special, I suppose!" **DAN TOSTEVIN**

BUY IT BECAUSE: It's a fantastic set of adventures – with five new previously-unseen mini-episodes!

WHAT'S IT ABOUT?

The Doctor is dead. Or at least, a future Doctor is dead. Amy and Rory must keep this most dangerous of secrets from their best friend. But they're not the only ones keeping a secret...

EXTRA FEATURES

- Five episode commentaries
- 13 episodes of *Doctor Who Confidential Cut Down*
- *Night and the Doctor* – five new bonus scenes by Steven Moffat
- *A Night's Tale* – feature
- Five 'Prequel' scenes
- Four *Monster Files* featurettes

PLAY ALL
EPISODE SELECTION
SCENE SELECTION
SPECIAL FEATURES
SET UP

Good Night.

Up All Night.

THE TIME-SPACE VISUALISER

Your handy guide to the *Doctor Who* DVDs, CDs, books and magazines available soon...

ALL RELEASE DATES ARE SUBJECT TO CHANGE, AND ALL PRICES ARE RRP.

NOVEMBER

MONDAY 21

DVD/Blu-ray

- ***Doctor Who: The Complete Sixth Series*** 2|entertain £51.05/£61.27 See above

WEDNESDAY 30

CD - AUDIO DRAMA

- ***The Witch from the Well*** by Rick Briggs [Eighth Doctor and Mary Shelley] Big Finish £14.99 See page 77
- ***The Lost Stories: Hexagora*** by Paul Finch, from a story by Peter Ling and Hazel Adair [Fifth Doctor, Tegan and Nyssa] Big Finish £14.99 See page 77

CD - AUDIO READING

- ***The Companion Chronicles: The First Wave*** by Simon Guerrier [First Doctor, Steven and Oliver] Big Finish £8.99 See page 78

BOOK

- ***The Big Finish Companion Volume 1*** by Richard Dinnick Big Finish £25.00 See page 78

DECEMBER

THURSDAY 1

CD - AUDIO DRAMA

- ***Serpent Crest 4: The Hexford Invasion*** and ***Serpent Crest 5: Survivors in Space*** by Paul Magrs [Fourth Doctor and Mrs Wibbsey] AudioGO £10.20 each See page 30

THURSDAY 15

MAGAZINE

- **DWM 442** Panini £4.99

FRIDAY 30

CD - AUDIO DRAMA

- ***Army of Death*** by Jason Arnopp [Eighth Doctor and Mary Shelley] Big Finish £14.99
- ***The Lost Stories: Children of Seth*** by Christopher Bailey and Marc Platt [Fifth Doctor, Nyssa and Tegan] Big Finish £14.99
- ***The Five Companions***

The Witch from the Well

AUDIO DRAMA Big Finish

WRITTEN BY Rick Briggs
STARRING Paul McGann (The Doctor), Julie Cox (Mary Shelley)
ALSO STARRING Simon Rouse (Master John Kincaid), Andrew Havill (Aleister Portillon/Squire Claude Portillon), Serena Evans (Agnes Bates), Lisa Kay (Beatrix), Alix Wilton Regan (Finicia), Kevin Trainor (Lucern/Cornet Swallow)
RRP £14.99 (CD), £12.99 (download)

RELEASED 30 NOVEMBER

The Eighth Doctor's current trilogy of travels with Mary Shelley reaches its midpoint with *The Witch from the Well*. "These stories are kind-of sequential, but there are clearly lots of other adventures happening in between," explains executive producer Nicholas Briggs. "What that allows us to do is develop Mary Shelley's character across the trilogy, and advance her relationship with the Doctor. I think it's fair to say that she's rather taken with him by this point; she does develop an emotional attachment to the Doctor."

It's an attachment that benefits Mary. "The Doctor is a big part of Mary's initiation," says actress Julie Cox, of her character's ongoing acclimatisation to TARDIS travel, "but they get separated a lot, so she has to learn to be on her own, and deal with circumstances without being so reliant on him. That's certainly very true of this second story. She develops and becomes a very independent person. She actually helps him, in the end."

The Witch from the Well is written by Rick Briggs and takes the TARDIS team to two different time periods. "*The Witch from the Well* begins with the TARDIS landing in the present day, at a stately home where some workmen are unearthing an ancient seventeenth-century well," explains the story's director, Barnaby Edwards. "As they do so, this evil spectral creature escapes from the well and starts massacring people. The Doctor and Mary Shelley have to go back in time and work out how this creature got into the well, and whether it's an alien or a ghost or a manifestation of whatever, and so they go back to the time of witch-hunts in East Anglia, to the time of witch-finders."

It a rich backdrop on which to tell a *Doctor Who* story, and it's one that's not been fully explored by the series previously. "It's an era that's been tackled in stories like *The Visitation*," acknowledges Barney, "but not something that's been done 'full-on', so it's a very nice story in that respect. Although it's set in these two separate, parallel time periods, there are some characters which appear in both, which is very interesting."

Those characters are portrayed by an impressive cast. "I think, when your lead actors are Paul McGann and Julie Cox, you need a particularly stellar cast to complement them," says Barney, "so we've got Simon Rouse who was in *The Bill* for 20 years, and was also the standout performance in [1982 *Doctor Who* story] *Kinda* – I would say he was arguably the greatest guest star in *Doctor Who* in the 1980s, if not ever. We've also got Andrew Havill, who's in everything at the moment – he's in the new Margaret Thatcher movie, and was in *The King's Speech* – and he's superb in this story. We've also got Kevin Trainor, who was the 'gay man now' from a series of sketches in *The Catherine Tate Show*, and Serena Evans who was in *The Thin Blue Line*. It's another one I'm very proud of..." **DAN TOSTEVIN**

BUY IT BECAUSE: It showcases the Doctor and Mary Shelley's growing relationship beautifully.

DOCTOR WHO
PAUL McGANN AND JULIE COX IN
THE WITCH FROM THE WELL
BY RICK BRIGGS
THE AUDIO ADVENTURES OF DOCTOR WHO
FULL CAST AUDIO DRAMA

WHAT'S IT ABOUT?

A shrieking, killing nightmare erupts from an overgrown well, hidden in the grounds of an old house – and the Doctor's companion, Mary Shelley, rescues teenage twins Finicia and Lucern from the clutches of the monster. But a TARDIS trip in search of the origin of the horror goes terribly wrong...

Hexagora

AUDIO DRAMA Big Finish

WRITTEN BY Paul Finch, from a story by Peter Ling and Hazel Adair
STARRING Peter Davison (the Fifth Doctor), Janet Fielding (Tegan), Sarah Sutton (Nyssa)
ALSO STARRING Jacqueline Pearce, (Queen Zafira), Toby Hadoke (Mike Bretherton), Richard Mark (Lord Jezzavar), Dan Starkey (Lord Zellenger), Sean Brosnan (Astorius)
RRP £14.99 (CD), £12.99 (download)

RELEASED 30 NOVEMBER

It's the turn of *Hexagora*, an unmade 1980s *Doctor Who* pitch by Peter Ling and Hazel Adair, to be brought to life on audio, with Paul Finch, who scripted the acclaimed Sixth Doctor lost story *Leviathan*, on writing duties. And true to the era of *Doctor Who* in which it's set, the Fifth Doctor's second appearance in *The Lost Stories* carries on directly from the first.

"*Hexagora* is set partially in Australia and partially on an alien planet. It's very much the second part of a trilogy for the Fifth Doctor, Nyssa, and Tegan within the *Lost Stories*," explains the series' script editor John Dorney. "The previous story, *The Elite*, took place directly after [the 1983 TV story] *Arc of Infinity* – the opening scenes took place the moment after Tegan had come back on board – and *Hexagora* follows on after that."

Why was it decided that the stories should be linked? "If you look at the stories from that period, every single one has some sort of back-reference to the story before it," points out John, "and sometimes it's totally pointless! For example, at the beginning of *Snakedance*, the Doctor says he's getting traces of antimatter. Nyssa asks 'Omega?', and he says 'Oh no, he's definitely dead', and then there's no further reference to it ever again! It's them saying 'Hey, remember what we did last week?', almost just for the sake of continuity, so it felt like having little back-references was in-keeping with the period and easy enough for us to do."

But there's a dramatic reason, too: "With the state Nyssa was in at the end of *The Elite*, it's quite difficult to just drop. Whilst that has been dealt with, she's still quite uncomfortable with what she's been through, and it's a big enough moment that you kind of think it can't just be ignored, so there are references back and forth."

Although it acknowledges what's come before, *Hexagora* is very much its own story. "The Doctor and his companions are in Brisbane, and they discover that an ex-boyfriend of Tegan's has vanished," explains John, "just after he's been investigating several other mysterious disappearances around the world. It turns out there's been some nefarious interference from the people of an alien planet whose society is based on Elizabethan England. But there's something else going on – there are some scary giant insects, and some interesting identity issues..."

An ex-boyfriend of Tegan's? **DWM** can only imagine what he would be like! "Well, he's like Toby Hadoke to be honest, cos that's who's playing him," says John, helpfully. "The character's basically smart and driven and brave. Essentially a bit of a male Tegan, but not quite as sarcastic."

Is Tegan really as brash as people remember her, though? "I found when I was working on these scripts that she was essentially me in space!" John chuckles. "That's how I approached it. All the sarcastic responses that I would make to being in those situations... People tend to characterise her as being bitchy, or whiny, or complaining, but I'm not sure that's fair, and I think the way to do it is make her the one who is just aware of how ridiculous everything is..." **DAN TOSTEVIN**

BUY IT BECAUSE: It's a good, strong story which features the divine Jacqueline Pearce.

DOCTOR WHO
THE LOST STORIES
PETER DAVISON, JANET FIELDING & SARAH SUTTON IN
HEXAGORA
BY PAUL FINCH
FROM A STORY BY PETER LING & HAZEL ADAIR
FOUND AT LAST...
FEATURING TOBY HADOKE & JACQUELINE PEARCE
FULL CAST AUDIO DRAMA

WHAT'S IT ABOUT?

When a newspaper reporter goes missing, the Doctor, Tegan and Nyssa uncover a case of alien abduction. The trail leads them to the planet Luparis, and a city that appears to be a replica of Tudor London. To save a world, the Doctor must try to defeat the evil plans of Queen Zafira...

---

by Eddie Robson [Fifth Doctor, Nyssa, Ian, Steven, Sara Kingdom and Polly] Big Finish. Free to Big Finish subscribers.

DOCTOR WHO
CLASSIC DOCTORS · BRAND NEW ADVENTURES
THE FIVE COMPANIONS
THE AUDIO ADVENTURES OF DOCTOR WHO
FULL CAST AUDIO DRAMA
DOCTOR WHO
BEYOND THE ULTIMATE ADVENTURE
THE COMPANION CHRONICLES

CD - AUDIO READING

- ***The Companion Chronicles: Beyond the Ultimate Adventure*** by Terrance Dicks [Sixth Doctor, Crystal and Jason] Big Finish £8.99

JANUARY

MONDAY 2

DVD

- ***UNIT Files*** *[Invasion of the Dinosaurs* by Malcolm Hulke and *The Android Invasion* by Terry Nation] [Third Doctor, Sarah, Brigadier, Yates, Benton; Fourth Doctor, Sarah, Harry, Benton] 2|entertain £TBA

THURSDAY 12

MAGAZINE

- **DWM 443** Panini £4.50

BBC DVD
DOCTOR WHO
U.N.I.T FILES
INVASION OF THE DINOSAURS
THE ANDROID INVASION
PG

TUESDAY 31

CD - AUDIO DRAMA

- ***The Curse of Davros*** by Jonathan Morris [Sixth Doctor and Flip] Big Finish £14.99
- ***Destination Nerva*** by Nicholas Briggs [Fourth Doctor and Leela] Big Finish £10.99
- ***The Lost Stories: The Fourth Doctor Box Set*** [Contains *The Foe from the Future* by Robert Banks Stewart, adapted by John Dorney and *The Valley of Death* by Philip Hinchcliffe, adapted ►

COMING SOON...

The First Wave

AUDIO READING Big Finish
WRITTEN BY Simon Guerrier
PERFORMED BY Peter Purves and Tom Allen
FEATURING The First Doctor, Steven Taylor and Oliver Harper
RRP £8.99 (CD), £7.99 (download)

RELEASED 30 OCTOBER

The trilogy of adventures featuring Oliver Harper, companion to the First Doctor, concludes this month with *The First Wave* – and according to writer Simon Guerrier, it's an ending that's been planned from day one.

"David [Richardson, producer] had a rough idea what Oliver's story was going to be," he explains. "How it would begin, and where the *trilogy* would end – that was always there. We then got into a debate over whether we'd stick to it, once we'd done *The Perpetual Bond*, but basically what happens in *The First Wave* to Oliver is what was in the brief David gave me right at the start."

Some of Simon's ideas for *The First Wave* came from homework about how far signals from Earth travel – part of his GCSE qualification in Astronomy. "As I was writing that homework, I'd thought it would be a really interesting idea for a story," says Simon, "so we used that."

Listener reaction to Oliver Harper seems to have been almost universally positive, and there's been some speculation over whether the end of Oliver's trilogy will also be the end of his character. "When we were at Big Finish Day, that's something various people were asking me about. The series, at the time when these stories are set, gave all the companions quite abrupt endings."

But even an abrupt ending wouldn't close the door on Oliver. "People ask 'Are you gonna kill him off?', and you think 'Why would that stop us from doing more?' I've just done a trilogy where Sara Kingdom, who was killed off, is *brought back as a house*. So whatever happens in *The First Wave*, he can come back; there's nothing to stop that happening."

And whatever happens, it looks like it's going to be a roller-coaster ride. When **DWM** was sent the script, it was with the warning 'Prepare to weep' – would Simon say that's a fair comment on the story's tone? "Actually, I think of the whole trilogy as an action-adventure, really," he says. "Steven is this Dan-Dare-space-hero-figure, and that had never been used in the TV show, so I wanted to do stories where he was an upper-class British version of Captain Kirk! That's what I was going for in my head."

But *The First Wave* is emotionally arresting nonetheless: "I hope that it grabs you," Simon says. "That's a thing I want all my stories to do, that it *gets* you. That's something I lucked out on with [the acclaimed Sara Kingdom story] *Home Truths*, and I've then tried to do since: to write a story that gets to you, and you think about afterwards. I'm aware that there's a lot of *Doctor Who* out there, and I want to write a story that lingers.

"I knew what Peter Purves and Tom Allen could do to play up the emotion of the scene," he adds, "because I'd heard them recording *The Cold Equations*. I wanted it to be tough. Russell T Davies said something about *The Impossible Planet* [2006], that being in space should be *hard*. I like the idea that it doesn't have to be running up and down corridors – just being out there *at all* is hard. Fighting monsters is very difficult, but the environment itself is dangerous enough, even *without* monsters..."
DAN TOSTEVIN

BUY IT BECAUSE: It's a dramatic end to the trilogy, with stellar performances from the two leads.

THE AUDIO ADVENTURES OF DOCTOR WHO
DOCTOR WHO
THE FIRST WAVE
THE COMPANION CHRONICLES

WHAT'S IT ABOUT?

Caught in the inevitable path of its own history, the TARDIS arrives on the planetoid Grace Alone, where the Doctor, Steven and Oliver expect to face their fate. What they don't expect to find, however, is a massacred crew – and a race of alien invaders called the Vardans...

The Big Finish Companion Volume 1

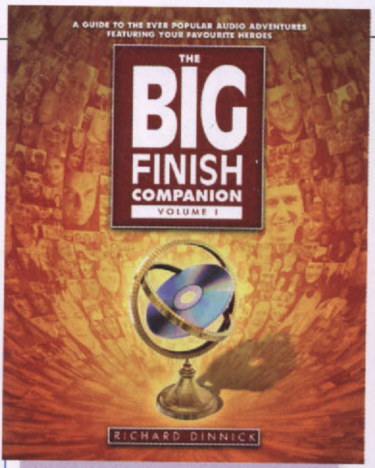
HARDBACK Big Finish
WRITTEN BY Richard Dinnick **RRP** £25.00

RELEASED 30 NOVEMBER

To call Big Finish Productions 'prolific' would be an understatement. The company has been making licensed *Doctor Who* audio drama for over a decade, and is currently producing four parallel *Doctor Who* ranges – one for original stories featuring Doctors Five, Six, Seven and Eight; another where the storytellers are companions; a range of unmade TV scripts; and, starting in 2012, a separate line for the Fourth Doctor. There have also been numerous Doctor-less spin-offs, such as *Gallifrey*, *Dalek Empire*, *Jago & Litefoot*... the list goes on! It would be fair to say, therefore, that navigating their vast back catalogue can be a daunting task – and that's where *The Big Finish Companion* comes in.

"I see it having a dual use for potential readers," explains the executive producer of Big Finish's *Doctor Who* output, Nicholas Briggs. "It's for people who are asking the question 'Which one should I start with?'; a guide to find out in more detail what a lot of the stories are about. But it's also for people who already know a lot about Big Finish, and have possibly bought *everything!* I remember, when I was quite young, reading a *Star Trek* episode guide, and I'd seen all these *Star Trek* stories before, but it was really thrilling to read about them and think 'When the BBC show that one again, I'll be really interested to see that'. You can browse through it and be reminded, or think 'Maybe I'll give that one another go.'"

Journalist and occasional Big Finish scriptwriter Richard Dinnick has compiled *Volume I* of the *Companion* (and the second, by Kenny Smith, is being written now), and the task has been enormous. "It's a huge, huge deal," Nick nods, "and an awful lot of work has gone into it. The reason it was delayed – it was originally supposed to be coming out last year – was that we could see the potential for it to be even better, and have more detail in it. That's what we wanted."


A GUIDE TO THE EVER POPULAR AUDIO ADVENTURES FEATURING YOUR FAVOURITE HEROES
THE BIG FINISH COMPANION
VOLUME I
RICHARD DINNICK

WHAT'S IT ABOUT?

The first volume of a comprehensive guide to every Big Finish audio ever released, including *Doctor Who, Bernice Summerfield, Dark Shadows, Sapphire and Steel, Highlander* and more, and containing facts, trivia and behind the scenes interviews.

Volume I's *Doctor Who* coverage comprises the first 75 main range releases, the first three seasons of *The Companion Chronicles*, the first four of *Bernice Summerfield*, and the first of *Jago & Litefoot*, with the entirety of *Dalek Empire*, *Sarah Jane Smith*, *The Stage Plays*, and a handful of special releases. "It has episode guides in it," says Nick, "but it's also got all sorts of trivia and behind-the-scenes facts and interviews. It's also quite honest..."

That same observation was widely made of a previous Big Finish guidebook, 2003's *The New Audio Adventures: The Inside Story*, which had more of a behind-the-scenes focus and was often very frank. But the *Companion*, Nick says, is "a different animal, really. Every time the suggestion came up to do a sequel to the earlier book, I said no, because we were in a different world back then. We realised you couldn't squabble in public without ruining your image in some way. I didn't want a warts-and-all, gossipy, slagging-off sort of book. But then we came up with this idea of doing more of a guide, to help you understand it and navigate your way through it.

"It's packed with *everything*," he concludes, enthusiastically. "It is massive and comprehensive, and it's for people who love Big Finish."
DAN TOSTEVIN

BUY IT BECAUSE: It's the ultimate guide to hours of new adventures and provides an insight into the origins and creation of each story.

◄ by Jonathan Morris [Fourth Doctor and Leela] Big Finish £55.00

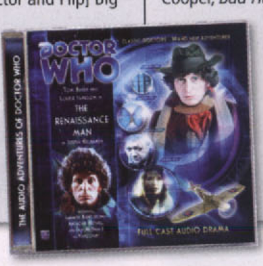
DOCTOR WHO
THE LOST STORIES
THE FOURTH DOCTOR BOX SET

CD - AUDIO READING
■ ***The Companion Chronicles: The Anachronauts*** by Simon Guerrier [First Doctor, Steven and Sara Kingdom] Big Finish £8.99

FEBRUARY

THURSDAY 9
MAGAZINE
■ **DWM 444** Panini £4.50

WEDNESDAY 29
CD - AUDIO DRAMA
■ ***The Fourth Wall*** by John Dorney [Sixth Doctor and Flip] Big Finish £14.99
■ ***The Renaissance Man*** by Justin Richards [Fourth Doctor and Leela] Big Finish £10.99



■ ***Bernice Summerfield: Road Trip*** [box set containing *Brand Management* by Christopher Cooper, *Bad Habits* by Simon Barnard & Paul Morris and *Paradise Frost* by David Llewellyn] [Bernice Summerfield] Big Finish £30.00

WHERE TO BUY

Big Finish: Visit *www.bigfinish.com* or email *sales@bigfinish*. Alternatively, phone the credit card hotline on 01628 824102, or send a cheque payable to Big Finish Productions to PO Box 3787, Maidenhead, Berks, SL6 3TF.
AudioGO: Available from shops or *www.audiogo.co.uk*

WIN!

Enter this month's amazing competitions for the chance to win the very latest *Doctor Who* DVDs, CDs and books!

THE LATEST TV SERIES on DVD!

BBC DVD
DOCTOR WHO
THE COMPLETE SIXTH SERIES
12

Every episode of *Doctor Who's* 2011 series – starring Matt Smith, Karen Gillan and Arthur Darvill – is contained within this must-have box set, available from 2|entertain on 21 November for £51.05 (on DVD) or £61.27 (on Blu-ray). The set also features 2010's *A Christmas Carol* and exclusive extras – including brand new scenes written by Steven Moffat! We've **THREE** DVD copies of this cracking collection to give away to readers who can answer this:

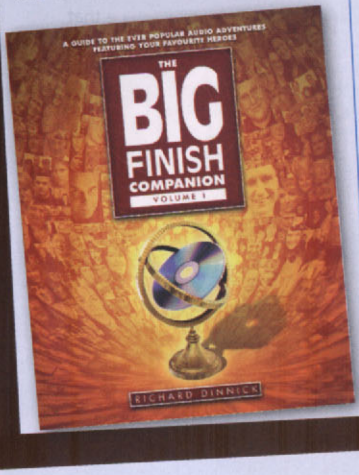
What will apparently happen at 'The Fall of the Eleventh'?

- A The sky will fall
- B Silence will fall
- C The bough breaks and baby will fall

To enter, call **09011 542 221** and leave your details, or post your entry to the address below, writing this haunting rhyme at the start: "TICK TOCK, GOES THE CLOCK, EVEN FOR THE DOCTOR."

THE BIG FINISH COMPANION!

The Big Finish Companion Volume 1 is a hardback 'coffee table' guide to all the audio titles ever released by the company Big Finish. It's the definitive episode guide and collectors' check list – every series, every cast member, all crew details and full synopses, plus story trivia and behind-the-scenes photography. Split into two volumes, the first part of this definitive compendium of is published on 30 November, and we've **THREE** of these terrific tomes, worth £30.00, to give away to readers with the correct answer to this:


A GUIDE TO THE EVER POPULAR AUDIO ADVENTURES FEATURING YOUR FAVOURITE HEROES
THE BIG FINISH COMPANION
VOLUME 1
RICHARD DINNICK

Which of the following has *not* been made into a series of audio dramas by Big Finish?

- A *Doctor Who*
- B *Sapphire and Steel*
- C *Emu's Pink Windmill Show*

Phone **09011 542 223** to enter, or post your answer to the address below, remembering to put this apt description of this reference work at the start of your entry: "THE REPOSITORY OF ALL KNOWLEDGE."

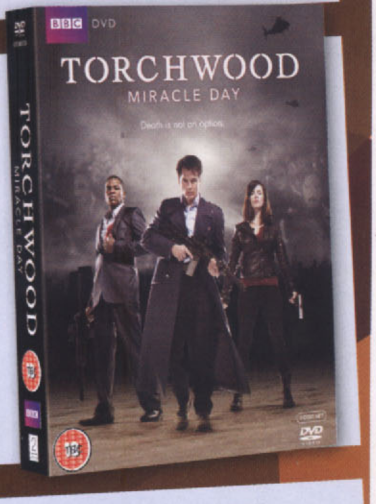
TORCHWOOD: MIRACLE DAY on DVD!

Torchwood: Miracle Day, the most recent season of the popular spin-off from *Doctor Who*, is available to buy from 14 November for £24.46 on DVD and £29.35 on Blu-ray. The 10-part series stars John Barrowman as Captain Jack Harkness, Eve Myles as Gwen Cooper, Mekhi Phifer as Rex Mathieson, Alexa Havins as Esther Drummond, Bill Pullman as Oswald Danes and Lauren Ambrose as Jilly Kitzinger. The story sees Jack and his new Torchwood team on the run and fighting against the mysterious forces which have created a 'miracle' that is causing the world's population to become dangerously out of control – with disturbing consequences for the the future of the human race. And to make matters worse, Jack has somehow become the only mortal man on Earth... We've **FIVE** copies of the DVD of this powerful post-watershed drama to give away to readers who can answer this miraculous question:

What remarkable thing happened on 'Miracle Day'?

- A No-one died.
- B *Someone* died.
- C There was the incident with a pigeon.

Phone **09011 542 222** and leave your details to enter, or post your entry to the address below, putting this bold suggestion at the beginning of your answer: "MAYBE THIS IS THE WAY TORCHWOOD DOES THINGS, MATE!"



THE HEXFORD INVASION on CD!

The Hexford Invasion is the fourth full-cast adventure in the *Serpent Crest* series, and is released on 8 December by AudioGO – on CD for £10.20, or to download for £6.79. Mrs Wibbsey wishes the Doctor would return to Hexford – but when Mike Yates arrives with a visitor in tow, she gets far more than she bargained for... The story stars Tom Baker as the Fourth Doctor, Susan Jameson as Mrs Wibbsey and Richard Franklin as Mike Yates – and guest-stars David Troughton as the Second Doctor! Want one of **FIVE** CD copies? Yes? Then answer this...

DOCTOR WHO
STARRING TOM BAKER
THE HEXFORD INVASION
PAUL MAGRS
SERPENT CREST
EXCLUSIVE AUDIO ADVENTURE!

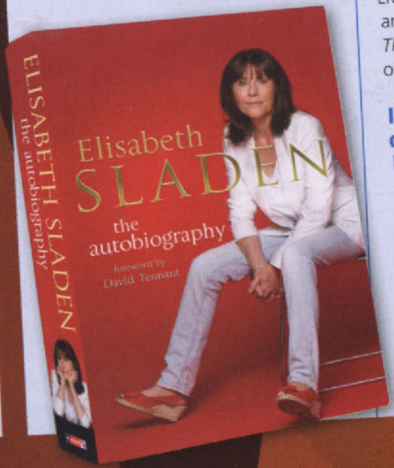
Who did David Troughton play in 1972's *The Curse of Peladon?*

- A *King Peladon*
- B *Prince Reynart*
- C *Queen Thalira*

Phone **09011 542 224** putting this right royal remark at the start of you answer: "I WAS BROUGHT UP BY WISE OLD MEN."

ELISABETH'S STORY!

The long-awaited book *Elisabeth Sladen: The Autobiography* is released in hardback on 7 November by Aurum Press, priced £20.00. In the book, written shortly before her death in April, Lis reveals the story of her life, from her early days growing up in Liverpool to starring in *Doctor Who* and her own award-winning TV series, *The Sarah Jane Adventures*. For one of **FIVE** free copies, just answer this:



In which *Doctor Who* story did Sarah Jane Smith make her first appearance?

- A *The Time Warrior*
- B *The Time Monster*
- C *The Time Meddler*

Phone **09011 542 225** and leave your details to enter, or post your entry to the address below, beginning with these parting words: "DON'T FORGET ME."

HOW TO ENTER

BY PHONE: Call the phone number on your chosen competition, and give your answer, name and address. BT calls cost 51p per call. Cost from other networks may be higher. Always ask the bill payer before calling. Competition lines open on Thursday 17 November and close at midnight on Wednesday 14 December 2011. Service Provider: Telecom Express, 0870 880 4869 **BY POST:** Send to **Doctor Who Magazine** 441, PO Box 503, Leicester, LE94 0AD. Write your answer and details on a postcard OR the back of a stuck-down envelope ONLY please (sorry, but sealed envelopes containing entries for one or several competitions will not be opened), to reach us by 14 December 2011 2011. **TERMS AND CONDITIONS:** Competitions are not open to employees of **Doctor Who Magazine**, printers and anyone else connected with the printers and their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. No responsibility can be accepted for postal entries that are lost or damaged. **DWM** will not enter into any correspondence. Winners' names will be available on request.

SUBSCRIBE!

PANINI MAGAZINES

DOCTOR WHO MAGAZINE

SAVE UP TO £14

Subscribe today and have **DWM** delivered directly to your door!

DON'T FORGET YOUR COPY!

SUBSCRIBE & GET UP TO 3 ISSUES FREE!

Celebrate Christmas with the Doctor!

- RECEIVE EACH ISSUE ON THE DAY OF PUBLICATION
- EVERY ISSUE DELIVERED DIRECTLY TO YOUR DOOR!
- AVOID ANY PRICE RISES DURING THE YEAR!
- MAKE MASSIVE SAVINGS!

OPTION 1

13 ISSUES OF DWM

ONLY **£54** — GET 1 ISSUE FREE!

OR, IF YOU SUBSCRIBE BY **DIRECT DEBIT** ONLY **£49.50** — GET 2 ISSUES FREE!

OPTION 2

13 ISSUES OF DWM PLUS 3 DWM SPECIALS

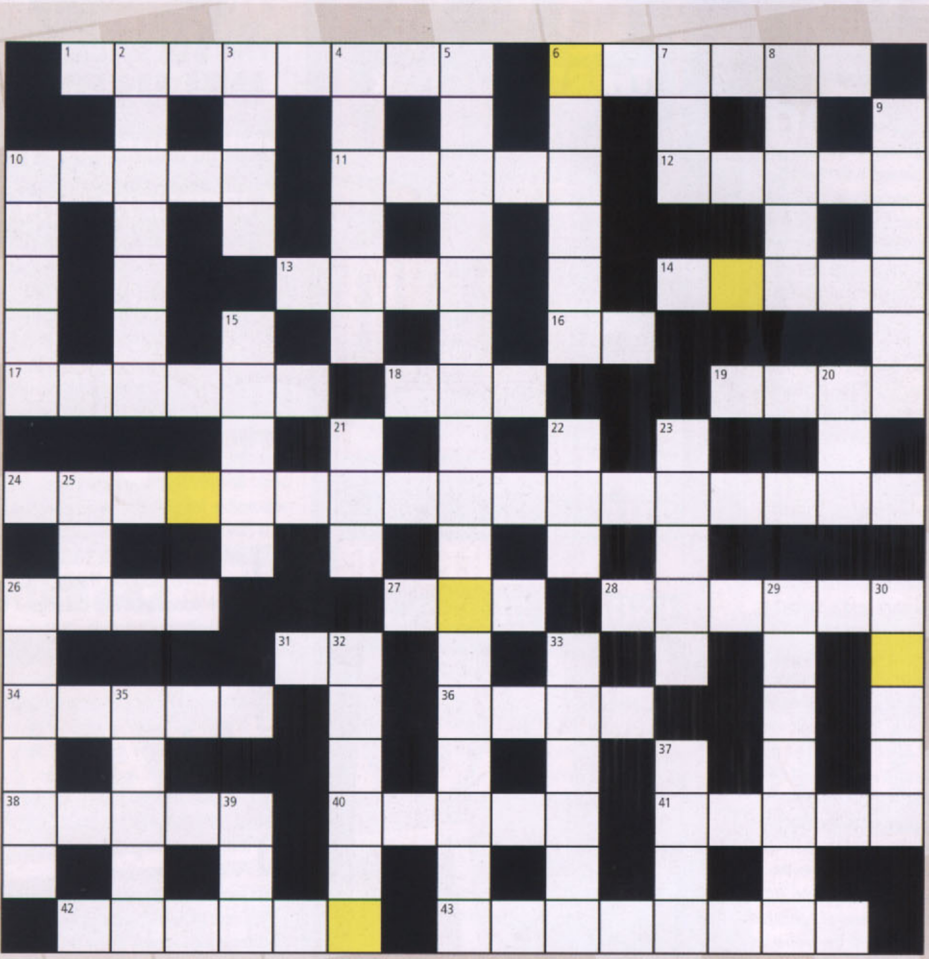
ONLY **£70** — GET 2 ISSUES FREE!

OR, IF YOU SUBSCRIBE BY **DIRECT DEBIT** ONLY **£65** — GET 3 ISSUES FREE!

Telephone enquiries: 0844 543 0058 Email: drwho@subscription.co.uk
Subscribe online at: **www.subscription.co.uk/drwho/dw41** (regular issues only)
www.subscription.co.uk/drwhospec/dw41 (regular issues + Specials)

CROSSWORD

Do you know your K1 Robot from your L1 Robot? Get busy with this *Doctor Who* puzzle!



WIN!

...A SUBSCRIPTION TO DOCTOR WHO MAGAZINE

Want to keep up-to-date with the very latest on-set action, exclusive interviews and exhaustive coverage of *Doctor Who*'s 48-year history? Then why not take up the subscription offer on the facing page? Or, for a chance to win a free subscription, complete the **DWM** prize crossword, simply rearrange the letters in the yellow squares to form a robot encountered by the Doctor:

PHONE 0901 154 2232
AND LEAVE YOUR ANSWER, NAME AND ADDRESS

OR SEND YOUR ANSWER, NAME AND ADDRESS ON A POSTCARD OR STUCK DOWN ENVELOPE TO 'DWM CROSSWORD' AT THE ADDRESS ON PAGE 95.

This competition closes on 14 December 2011.

BT calls cost 51p per call. Cost from other networks may be higher. Always ask the bill payer before calling. Competition lines open on Thursday 17 November and close at midnight on Wednesday 14 December 2011. Service Provider: Telecom Express, 0870 880 4869. For full terms and conditions see page 79.

ACROSS

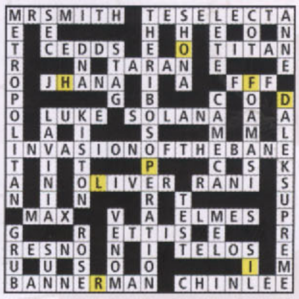
1 *Doctor Who* radio play (8)
6 (and 10 Across) Played 41 Across (6,5)
10 See 6 Across
11 Traveller on the motorway on New Earth (5)
12 (See 13 Across) The dark secret at the heart of the Time Lords' paradise (5,4)
13 See 12 Across
14 Used to travel between decks on *Starship UK* (5)
16 Native of Solos (2)
17 Leader of the alien Voord (6)
18 Son of Tanha (3)
19 The Doctor and Ace listened to this (4)
24 Working title for *The Doctor's Wife* (6,2,3,6)
26 See 8 Down
27 (and 35 Down) One of the creatures who attacked Sea Base Four (3,5)
28 City inhabited by the Saturnynes when they fled from the Silence (6)
31 *The Highlanders* (1,1)
34 A native of Skaro (5)
36 Scientist who helped defeat the Fendahl (4)
38 A flight lieutenant (5)
40 (and 39 Down) Director of *The End of Time* (5,3)
41 Native of Alzarius (5)
42 ______ *of Evil*, or *of the Dead* (6)
43 Race that was exploited by the Master (8)

DOWN

2 Yrcanos' equerry, Dorf: the ______ (7)
3 Harriet Jones says you pass it to the left (4)
4 Green ______ (6)
5 Guardian of the Seventh Door (6,2,3,6)
6 The Doctor played him at chess (6)
7 Apparently servile creature (3)
8 (and 26 Across) The Zarbi (5,4)
9 (and 22 Down) He controlled the supply of Spectrox on Androzani Minor (6,3)
10 The Doctor's reprogrammed Cybermat (5)
15 Controller of the Central European Zone (5)
20 Toby ___ (3)
21 (and 25 Down) Pub near Tulloch Moor (3,3)
22 See 9 Down
23 An undertaker (5)
25 See 21 Down
26 A staff sergeant (6)
29 Mining family (7)
30 ____ Bracewell (5)
32 *The* ______ *of Fear*, or *of the Dead* (6)
33 Krillitane leader (6)
35 See 27 Across
37 *Cat* ___ - working title of *Survival* (4)
39 See 40 Across

ANSWERS NEXT ISSUE

LAST ISSUE'S SOLUTION



LAST ISSUE'S PRIZE WORD: PHIL FORD

JUST FOR FUN! Where was the Eighth Doctor's spare key kept? | What was the name of 'The Planet That Slept'? | Who told Mickey all about Woman Wept? | Why aren't there rats in the Seventh Transept? ANSWERS ON PAGE 82

WOTCHA!

That page that's got a case of the screaming oopizootics.

Compiled by THE WATCHER

A HISTORY OF DOCTOR WHO IN 100 OBJECTS . . .

#12 ERIC SAWARD'S FRONTAL LOBE Here's a thing. Have you ever noticed that nearly every story in *Doctor Who*'s twentieth year, from *Arc of Infinity* right through to *The Five Doctors*, explores precisely the same subject matter? From Omega's angst to Borusa's hubris, and from the existential plight of Mawdryn and Marriner to the unbecoming aspirations of the Mara and the Master, the ever-present motif of *Doctor Who*'s 1983 season can be summed up as 'Immortality – what a bummer.' The only story that doesn't touch on this idea is *The King's Demons*, although by the end of its 50 minutes even the most battle-hardened viewer is likely to be fending off similar thoughts.

"Is this the real life? Is this just fantasy?"

Of course, it's just a coincidence – at least, that's what script editor Eric Saward insisted when I foolhardily pointed it out to him. He also robustly pooh-poohed my observation that the previous season yields a similarly profound ontological theme, namely 'Is this reality, and am I the real me?' Check it out: from the dwellings of Castrovalva to the inner sanctum of the Xeraphin, from Adric's avatar to Tegan's doppelgänger, from the Urbankan spaceship to the Worcestershire Talbots, it's an idea that bubbles up in every 1982 story except for the crash-bang-wallop pair written by Saward himself.

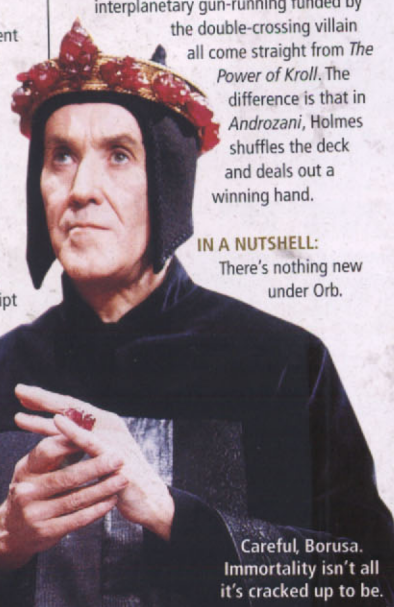
Coincidence it might be, but anyone who pursues the study of literature beyond a certain level will know that one of the first ideas you learn to leave at the door is the quaint notion that the author's 'intentions' are all that important. More than half a century ago, writers as eminent as TS Eliot were discussing the so-called 'intentional fallacy', and challenging the assumption that the 'meaning' intended by the author is paramount. In other words, it's okay: we can carry on spotting these underlying themes to our hearts' content without worrying whether the silly old writers meant anything by it.

The fact of the matter is, consciously or otherwise, every writer and every script editor has a collection of pet motifs. Spotting them in *Doctor Who* is one of the pleasures of being a fan. The first three years of Tom Baker, overseen by script editor Robert Holmes, are littered with stories about the last embers of an ancient horror being rekindled. Douglas Adams oversaw a run of stories about aliens which turn out to be not what they seem. Christopher Bidmead has a weakness for setting science against tradition on degenerating planets afflicted by entropy. Andrew Cartmel is fixated on quests for totemic artefacts (bows, arrows, amulets, flasks, swords, magic coffins, you name it). Steven Moffat has a penchant for stories in which it turns out, either literally or metaphorically, that a bit of fluff in the works has caused the software to malfunction.

And it's not only the big movers and shakers: it's just as true of the footsoldiers. Malcolm Hulke can't get by without his reptiles and misguided patriots. Pip and Jane Baker can't shut up about botany. Robert Sloman specialises in villains summoning up forces they can't control. Bob Baker and Dave Martin seldom miss an opportunity to include radioactivity, a trippy fantasy sequence and a character called 'The Marshal'. Terence Dudley only wrote three stories, but their respective plot fulcra can be summed up as follows: *Four to Doomsday*: it's androids! *Black Orchid*: it's a double! *The King's Demons*: it's an android double!

There's no shame in any of this. Every writer dips into a store-cupboard of personal favourites, and the success of any piece of writing lies less in the raw ingredients than in the recipe. That marvellous story *The Caves of Androzani*, rightly regarded as one of the pinnacles of *Doctor Who*, is largely a reboot of Robert Holmes's two biggest stinkers: the caves, the smugglers, the bungling general and the ruthless business conglomerate all hark back to *The Space Pirates*, while the twin planets, the mud, the refinery, and the interplanetary gun-running funded by the double-crossing villain all come straight from *The Power of Kroll*. The difference is that in *Androzani*, Holmes shuffles the deck and deals out a winning hand.

IN A NUTSHELL: There's nothing new under Orb.



Careful, Borusa. Immortality isn't all it's cracked up to be.

THIRD DOCTOR TOP TEN

DO YOU REALLY WANT TO PERTWEE?
LETTS GO ALL THE WAY
BOK AROUND THE CLOCK
I.M.C.A.
DEVIL'S END DRIVE
GO WESTER
RING MY BELLAL
LUPTON TOP RANKING
SORTED FOR EEE'S AND LIZ
IT'S MY PERTWEE (AND I'LL 'HAI' IF I WANT TO)

THE STOCKBRIDGE ENGLISH DICTIONARY

AMBRIL: I have a high opinion of myself.
CAPTAIN TANCREDI: a command issued by the Brigadier in Part Three of *Robot*.
JUNO BAKER: are you acquainted with Tom?
PERIVALE: Queen Yrcanos' wedding outfit.
PHIL COLLINSON: keep talking, they're repeating the Sixth Doctor's era.
REFUSIAN: something that Barbara would never do.
SUSAN Q: fans awaiting Carole Ann Ford's autograph.
TYRUM: what the Vogans do to viewers of *Revenge of the Cybermen*.

THE SIX FACES OF DELUSION

Five of these album tracks are genuine. The remaining one is an out-take. Can you spot the bootlegger?

Answer revealed at the bottom of the page.

1 Peter Mckinstry, concept artist on *Doctor Who* and *Torchwood*, paid his way through the Glasgow School of Art in the early 1990s by designing record sleeves for artists such as Paul Weller, Jamiroquai and Wet Wet Wet.

2 George Underwood, who painted the cover of the 1977 stocking-filler *The Doctor Who Dinosaur Book*, provided the artwork for several classic David Bowie albums, and was also responsible for the schoolyard punch that gave Bowie his famous mismatched eyes.

3 Jeff Cummins, whose 1970s Target book covers include *The Face of Evil* and *The Talons of Weng-Chiang*, has painted album sleeves for Paul McCartney, Elvis Costello, The Moody Blues and Eric Clapton.

4 John Geary, whose characteristic pointillist artwork graced the covers of Target books like *The Robots of Death*, *Image of the Fendahl* and *The Ribos Operation*, also painted record sleeves for Meat Loaf, Culture Club and AC/DC.

5 Monster-making maestro Robert Allsopp, whose *Doctor Who* credits include the Haemovore masks in *The Curse of Fenric*, created the crazy creatures which appear in the booklet of Kate Bush's 2011 album *Director's Cut*.

6 Hazel Pethig, the costume designer on *Planet of the Daleks*, appears in person in the *Director's Cut* booklet photography, playing a character called Beryl Van Heem.

SUPPORTING ARTIST *of the month*

Until *The Sound of Drums* came along and nabbed the name, we could happily have referred to this month's laureate as Mrs Saxon. Instead, we're going to have to baptise her with something a trifle less snappy. Something along the lines of Mrs Good-Natured Buxom Villager Lady Who Carries The Basket Of Provisions When Edith Goes To Visit The Monk. Yes, that'll do nicely. We're at 05:20 in the second episode of *The Time Meddler*, and the evocative cooing of a nearby wood pigeon sound effect is rudely interrupted by the arrival of our heroine. She's only on screen for the next 60 seconds, but what a minute it turns out to be. From small beginnings, her performance swiftly blossoms into a thing of wonder. Seldom has *Doctor Who* been graced by such a fine display of nodding, smiling, peering, and optimistic chucking of knowing glances in the direction of the cruelly oblivious speaking artists. This is what *Doctor Who* is all about. Backstories. Deftly rounded characters. Little lives laid bare. By the end of the scene, we feel as if we really know Mrs Good-Natured Buxom Villager Lady Who Carries The Basket Of Provisions When Edith Goes To Visit The Monk. Sadly, back in 1965 the chances of getting a spin-off series were remote.

ANSWERS: page74 – It's one of Romana's 'temporary incarnations' on the Time-Space Visualiser; page 81 – Just for Fun! In a cubbyhole above the 'P', Alzarius, Rose, the skulls eat them; above – The Six Faces of Delusion The deleted album concept is number 1. It's a complete and utter fib. The other five are all true.

NEXT ISSUE...

JOIN THE DOCTOR FOR CHRISTMAS!

DON'T MISS THE BUMPER
100-PAGE CHRISTMAS EDITION OF...

DOCTOR WHO MAGAZINE

THE BEST OF CHRISTMAS PAST!

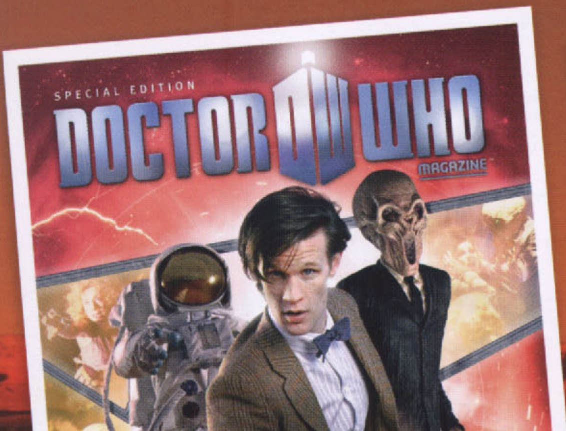
A NEW ADVENTURE FOR THE DOCTOR, AMY & RORY!

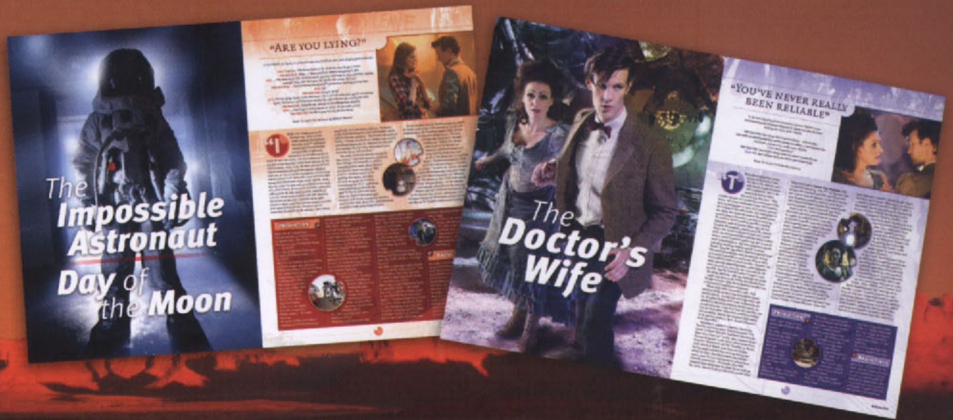
THE CHAINS OF OLYMPUS

PLUS!
MASSIVE PREVIEW OF THE 2011 CHRISTMAS SPECIAL - WITH NEW EXCLUSIVE PHOTOS & INTERVIEWS!
AND MORE **FREE** ART CARDS!

DWM 442 AVAILABLE AT WHSmith, NEWSAGENTS AND COMIC SHOPS FROM **15 DECEMBER** PRICED £4.99

MAKE A DATE WITH DESTINY!


SPECIAL EDITION
DOCTOR WHO MAGAZINE
THE OFFICIAL SERIES GUIDE!
THE DOCTOR WHO COMPANION
THE ELEVENTH DOCTOR
VOLUME THREE


The Impossible Astronaut
Day of the Moon
"ARE YOU LYING?"
The Doctor's Wife
"YOU'VE NEVER REALLY BEEN RELIABLE"

Discover the behind-the-scenes secrets of the latest episodes of *Doctor Who*, in the brand new **DWM** Special Edition! Researched and compiled by Andrew Pixley, packed with previously unpublished photos, day-to-day details of *Doctor Who*'s production, and thousands of fascinating new facts – this is the essential guide to the smash hit BBC One series!

The Doctor Who Companion: The Eleventh Doctor Volume Three contains amazing in-depth articles on **A Christmas Carol**, **The Impossible Astronaut/ Day of the Moon**, **The Curse of the Black Spot** and **The Doctor's Wife** – as well as **Doctor Who Live**, **The Proms** and **Comic Relief**.

THE DOCTOR WHO COMPANION: THE ELEVENTH DOCTOR VOLUME 3

OUT NOW AT WHSmith AND ALL GOOD NEWSAGENTS, PRICED £4.99

KAB
RADIO 1340
DR.E.BROWN ENTERPRISES
JOIN US
Last Exit to Nowhere
CRYSTAL LAKE
EST.1935
We walk among you.
Central Services
ALL-AMERICAN PING-PONG TEAM
CHINA
OCP
BANZAI INSTITUTE
HEROS FOR SALE!
Venkman
Stantz
Spengler
PARANORMAL STUDIES
SIDEWINDER
All work and no play makes Jack a dull boy.
£18
NOEL
66
"Our first port of call for all subtly movie-centric gear" EMPIRE
USCSS NOSTROMO
180286
WINCHESTER TAVERN
AMITY POLICE
TO PROTECT AND SERVE
AMITY ISLAND
NEW ENGLAND
Life's a film. You're the star.
LAO CHE
GENETIC REPLICANTS TYRELL MORE HUMAN THAN HUMAN
CON-AM 27
BANTU WIND
TRAMP STEAMER
CAIRO, EGYPT
SUPER SOUL
KOW RADIO STATION
CHANGE
THE PORK CHOP EXPRESS
Happiness is a warm gun*
Sonic Death Monkey
KNEEL
The SLAUGHTERED LAMB
HANSON
GITTES
MCMURPHY
TORRANCE
UDALL
WPBH 9
ACTION NEWS
PITTSBURGH
EXIT
TV
USPF
BICKLE
VRONKSKY
LAMOTTA
CONWAY
ROTHSTEIN
MAYFLOWER
Edelen's BRAIDWOOD INN
WICHITA, KS
Dapper Dan
U.S. ANTARCTICA RESEARCH PROGRAM
OUTPOST#31
LAST EXIT TO NOWHERE
M
LastExitToNowhere.com
CIVIC TV
Channel 83 Cable 12
U.S. PENITENTIARY SHAWSHANK STATE PRISON MAINE NEW ENGLAND
CHAMPIONSHIP VINYL

LastExitToNowhere.com

You better watch out. You better not cry.